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ABSTRACT

This manual is intended for use by adopters or adapters of a media-oriented arts and humanities program designed to train teachers in the techniques of humanizing the general curriculum. It contains lesson plans for kindergarten through grade three organized into the following categories: art, creative dramatics, film, movement, music, and poetry. Each category is preceded by a rationale, and each lesson plan within the category contains the grade level for which the plan is intended, the lesson's title and objectives, the equipment and materials needed, and a lesson scheme offering teaching techniques. (FL)

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Project MOPPET

(Media-Oriented Program Promoting Exploration in Teaching)

A K-3 Humanities Program
Woodbridge Township School District
Woodbridge, New Jersey

TEACHERS' MANUAL OF LESSONS FOR KINDERGARTEN-THIRD GRADE

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We wish to extend our appreciation for their hard work and support to the personnel of the New Jersey State Department of Education, Title III/IV-C Office for Program Development and to the Department of Curriculum and Instruction.

An examination of this manual will reveal that a great many teachers were involved in the development of the lessons. In a broad sense, Project MOPPET has always been a group effort to which a large number of teachers, principals, and administrators of the Woodbridge Township Schools have contributed to in one way or another.

We want to thank all of those who have given of their time and talent.

FOREWORD

Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching) was originally conceived as an arts and humanities program that would be built from kindergarten upward in a systematic manner. This procedure corresponds to the best thinking on such program development, although few school systems have been in a position to construct a program in this manner. In this respect, Woodbridge has been fortunate in that the developmental funds have been supplied by Title III/IV-C of the Elementary and Secondary Education Act of 1965.

The K-6 program was developed in the 1970-73 school years, and teachers' manuals were produced for those grades. Since then the program has been extended with Title III funding into the junior high schools with an emphasis on the problems of the underachievers. The further development has resulted in greater insight into our lesson process. As a result, we have revised our teachers' manuals for K-3 and 4-6.

The purpose of this manual is to help teachers get more humanistic education into the curriculum. Ideally, it is hoped that each teacher will do all or most of the lessons for his/her grade level, as well as whatever adaptations, extensions or independent creations that might be suggested by these lessons. Realistically, however, we recognize that such comprehensive usage involves difficulties for the teacher in regard to materials, equipment, etc. It is likely, therefore, that the individual teacher will at first be quite selective in choosing lessons and will gradually increase the range of lessons as he/she gains in expertise.

Our experience has shown that the greatest benefits have occured in those children who have experienced the largest number of MOPPET lessons. But it has also been noted that some exposure is better than none. Consequently, we encourage teachers to use as many lessons as they can reasonably handle and not to worry about lessons they cannot do. In this regard, it should be kept in mind that this manual is not intended as a rigid curriculum that must be methodically followed.

The format for the lessons is simple:

Art Area
Grade
Title
Objectives
Equipment
Materials
Lesson Scheme

This format is not intended to be rigid, but it is used to systematize the lessons so that teachers can easily scan them to familiarize themselves with the contents. When selecting a lesson, they may decide to modify the lesson or materials to conform to their own situations or conceptions. For that reason we feel that these lessons should be viewed as prototype lessons--they will work as presented here, but we hope they will also serve to motivate teachers to make further explorations on their own.

MOPPET is interdisciplinary in concept in that various areas of the curriculum are consciously drawn upon for subject matter for lessons. In this context the arts are not viewed solely as ends in themselves but are utilized as avenues to perceive and communicate in different ways. Thus, the individual student can find means for individual expression--even amidst subject matter that would not ordinarily interest him/her as generalized facts or information.

Media is deliberately brought into lessons as a means of giving more varied dimension to lessons. It is becoming a generally accepted fact that some students learn more readily from visual presentations than from print or the spoken word. It is also becoming understood that students generally retain information better if they receive it through a variety of sense avenues. Thus, media is integrated into the lessons as a means of extending the range of resources available to the teacher to reach students in more varied ways.

The lessons do not require a particularly large range of equipment. Projectors used are: 16 mm sound film, 8 mm film and 8 mm silent loop, overhead, slide, and opaque. Still camera, 8 mm silent film camera, Ektagraphic Kit, cassette or reel tape recorder, and record player complete the list of equipment used. No particular brand is advocated, but we have found that the standardization of brands and models throughout a school system aids greatly in solving such problems as teacher familiarity, interchanging of equipment between schools, and in maintenance and repair.

One exception in the matter of brand identification must be made. Teachers will want to know why two or three slide projectors are suggested in some of the lessons. The Kodak Carousel Projector with automatic focus makes it possible for one person to remotely control as many as three of these machines simultaneously. The projection screen problem for such multi-image presentations can be solved by using a blank wall or large sheets of white paper taped to a wall. Such panoramic presentations have the effect of simulating a new environment, and the motivational advantages of such an approach richly reward the teacher for the extra difficulty involved; however, it should be remembered that the lessons can be effectively taught using one machine at a time.

It is quite likely that teachers will run across lessons and ideas in this manual that are already familiar. Actually, no claim is made that these lessons are new or unique. What this manual does, basically, is save teachers the untold hours it would take to collect such a large variety of arts and humanities lessons from separate sources.

Even so, considerable teacher preparation time will be involved in many lessons presented here. For example, teachers will discover that many of the lessons require rather extensive teacher-made materials, which consist usually of slides taken with a camera or taken from books with an Ektagraphic Kit. We have found that, for a great variety of purposes, the large visual impression of the slide is far superior to a word description alone. Even where print is involved, slides often are extremely effective in demonstrating such things as poetry, picture stories, music notation, etc.

The Woodbridge Township School System plans to have materials duplicated and placed in the Instructional Materials Center from which they can be ordered by any teacher in the system. The method will solve much of the local preparation problem, making a lesson completed by one teacher available to all other teachers. It is advisable for any school systems contemplating the widespread use of MOPPET type lessons to work out some such system for sharing lessons. In the meantime, these more elaborate lessons should be approached with some caution in regard to the time that will be involved.

In a sense the taste and experience of the individual teacher will dictate whether he/she will select, for example, a simple poetry lesson requiring no special equipment or materials, or a lesson incorporating complex multi-media interdisciplinary techniques. In either case, opportunities are built in for the individual student to respond or interact creatively.

The lessons are organized into the following general categories:

- Art
- Creative Drama
- Film Making
- Movement
- Music
- Poetry

The categories cannot be precise because of the interdisciplinary element, particularly in the area of curriculum correlation. We believe that amid such variety, material can be found to interest virtually all children.

For the teacher who is interested in appropriate material for humanistic learning, we hope this manual will be useful as a practical introduction and guide. Our experience with these lessons has convinced us that such education can do much to help children develop esthetically and, also can aid them in forming a positive attitude toward education.

- A.D.K. -

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ART RATIONALE

Children possess that special way of seeing the world and communicating their ideas and feelings which gives us a fresh perspective concerning the familiar and ordinary. This childlike wonderment, somehow retained by the artist and which hopefully will never be lost by the child, is what those familiar with the arts cherish. Fostering this fresh view of life and the enthusiasm for it seems to be a most difficult task to achieve.

What happens to this truly beautiful eagerness to embrace and explore the world around us? Is this the enthusiasm that survives in the artist experiencing all the joy and excitement of creation? How does it survive? Why does it survive? Can it survive? The MOPPET lessons are designed to foster that special way of seeing the world, of experiencing all the beauty of form, color, space, line, and design, and of creating art which expresses and communicates this involvement.

The pure elements of art--color, line, shape, texture --are the basics in man's art. These are the tools which are utilized in an infinite number of ways to achieve individual expression of one's feelings. Therefore, these tools should not be employed to follow narrow patterns (such as drawing one pattern for trees, faces, etc); but rather these elements should be used in varied ways so each individual child may create according to the way he perceives the subjects of his artistic endeavors. Art is not only "making things" - art is the need to create and express our feelings. The exploration of the elements of art enables us to pursue this expression and creation.

Lessons should not be too technical when working with very young children. Art elements can be fun and should be reflected as such in order to insure that children will develop an optimistic attitude toward art. But most of all, we should be certain that they develop a realization that art (the creation, expression, and the appreciation) is a natural part of man's life--that it is one of the most eloquent means through which the individual makes himself known to the group.

No attempt should be made to separate art from children's daily lives. For example, children should be made aware of color, line, texture, shape and value in their environment and of their own intellectural and emotional reactions to these elements.

Art should also be used as a vehicle for expanding ideas. How can man use art elements to express himself to his fellow man? Through the use of the elements, the artist opens an avenue of communication that is universal. The creation of a work of art is a reflection of the artist and will have an effect on the viewing audience. Thus art is all encompassing--the artist reacts to a stimulus, creates; the audience views the creation (an extension of the artist) and a reaction will occur. The same process is involved in children's art.

If art is life, and children's art is supposed to reflect this life, why do we encourage them to follow one pattern? In life, we do not have exact patterns to follow--we explore many different avenues and make our choices. This is the challenge, the excitement, the discovery. As each child is different physically and emotionally, so should his individual art work be a reflection of this individuality.

Art work will mean nothing to a class if it is only an assignment - filler that the teacher has prepared. Is this really valid? Can you instruct a person how to feel about a certain thing? Can art be dictated? No! But you may also question--is everything acceptable--is everything good? I can only answer by saying that when you are personally involved and working with the class, there exists a communication which tells you what is honest and what is a mechanical exercise. For example, after giving a lesson concerning lines, I asked a new class to bring in some sketches showing line interpretations. When I saw the sketches, I knew which ones were learning experiences and which were assignment fillers. I asked for an honest opinion; approximately 40% of the class said they had fulfilled an assignment. I asked them to concentrate on their feelings and really think about what they were doing. I told them not to worry if their sketch didn't "look like something." I told them to have fun with the lines--doodle--to see what the lines could do for them. It turned into such an exciting experience for me and the class--lines were dancing...they were expressing feelings...they were heavy, light-hearted, timid and intertwining. Imaginations were flowering! Some papers were filled; other were not. Some pictures were representational; others, abstract. The point is that the experience became free -- worry free. I wanted them to "discover" something about their honest feelings while experiencing the art element of line. The acceptance of each other's ideas and feelings was very beautiful to see.

In practice the teacher should encourage individual expression through presenting and suggesting various alternatives, and thus deliberately stimulate children to choose and follow individual avenues of expression. Consequently, each child will employ the forces of art elements in such a way that the final concrete image will be a mirror of that individual child creator. An outgrowth of this stress on individuality will be a respect for individual differences; children will be proud of their art work and see it as an extension of themselves. A positive sense of self as well as respect for others can be established through art that is taught in such a manner.

The procedure followed in the MOPPET program places much stress upon the use of media. Slides, transparencies and film are used to create exciting motivation for lessons. In some cases, through the use of large screen or multiscreen projections, classrooms are transformed into new environments for exploration and discovery. In this way, media is integrated with more conventional materials to greatly enrich the lesson input, which will ensure that the resulting student statements will reflect a dynamic personal involvement.

Many ideas can grow from one visual on a projection screen. For example, during a lesson where characters create sculptures from various shapes, word descriptions and ideas flow freely from the class. If ten people are looking at the construction, ten different words can be used to describe what is seen, and ten ideas may emerge concerning what the structure happens to be. Ten feelings can also be expressed, stimulated by the visuals. It's a valuable technique from promoting growth and expansion of ideas.

Using slides of student's own art work as motivation for a lesson is a marvelous way to use the media approach to promote a good self concept in the child. It is also a valid and effective means to stimulate the imagination and plant a seed of confidence. Many children will feel that they too can be successful if they see the successes of others their own age. When a student sees a slide of his own work being used as part of a lesson, the feeling of accomplishing something worthwhile is heightened and reinforced.

There is also a kind of immediate satisfaction when the "outside world" is brought into a classroom via slides and film. These can be used to enhance the actual experiences of the students. The film media helps students become aware of art elements which exist in the environment in a stimulating, visual manner. Films, slides, and overhead projections are prepared and employed in the lessons not only to create an environment in the classroom, but also to demonstrate a particular concept. The multi-screen projections enable a class to compare similarities and differences, and/or enable a total or partial involvement when creating an environment through the film medium. For example, when discussing possible stimuli for abstract art, I showed a class a slide of multi-colored intersecting lines, forming rectangles and squares. They didn't understand why these intersecting lines would be important to someone. I then showed an aerial view of Los Angeles which showed houses, streets and parking lots divided very similarly to the painting we had just seen. We then discussed that this did not only exist in Los Angeles, but even in our own community. The connection was discussed, seen, and understood by the class. The film medium creates enthusiasm and interest by presenting a particular view of the world through the eye of the camera.

Art should not be polarized from the students' classroom curriculum either. Math, the sciences, language arts, as well as the fine arts (music, drama, dance, art, creative writing) are all interrelated. An element of art can be focused upon, but not isolated from other subject areas. Line, for example can encompass movement (dance), sound (music), the language arts and math as well as pure art.

Art as an insight into the artist and the artist's perception can hold universal interests for all people. Therefore, some emphasis should be placed upon the concept of art as an extension of man's ideas and his reactions to and relationships with the world around him. The expressions of people in the arts may take various forms, but their emotions share the common bonds of intensity, sincerity, and truth.

Recently I heard someone give a quote in a speech concerning films. It went something like this -- "Art cannot be explained, it must be felt; that is why it is so necessary to civilization." We must recognize the need to create. Understand the importance of this drive; do not suppress it, help it to flourish to its fullest extent. Art should be recognized as a way of seeing, formulating ideas, interpreting, communicating, and extending oneself. A child's art is the child.

- Gloria Alibani -

GRADE - KINDERGARTEN

LESSON ON SHAPES: Clouds

OBJECTIVES

- At the end of this lesson the child will be able to:

  Express ideas artistically as well as verbally.

  Demonstrate imaginative thinking through composition.

  Demonstrate sensitivity to form.

  Demonstrate appreciation of form in the environment.

  Sharpen perception in relation to form and color changes during the course of twenty-four hours.

  Show pride in a finished art work.

EQUIPMENT

- Slide projector
- Projection screen

MATERIALS

- MOPPET Kit

  Set of slides showing actual photographs of clouds

  Set of slides made from illustrations in the book, and the book itself, It Looked Like Spilt Milk, by Charles Shaw, Harper & Row, 1967, or the book itself

MATERIALS (Continued)

- Also

  9 x 12 assorted construction paper

  Paste

  Scissors

  Crayons

LESSON SCHEME

INPUT	INTERACTION
Show book or slides, It Looked Like Spilt Milk. Children see white abstract shapes on blue backgrounds.	Discuss the film with the children: "What do you see?" (Some see ice cream, birds, rockets, etc.) "How does this cloud make you feel?" Encourage all possible ideas, even though the illustrations show a cloud constantly changing its shape in the sky.
Show slides of actual clouds; include slides taken at different times of the day, in different seasons, and during all kinds of weather.	Ask questions about the clouds: "What do these clouds look like to you?" "What kind of mood do you feel with this slide?" (dark, ominous looking clouds)

LESSON SCHEME (Continued)

INPUT	INTERACTION
	"What weather changes do you think will happen?" "What do you do on this kind of a day?" Encourage association of clouds with changes in weather, mood, etc. Note with children that clouds are not always white: "Why is this cloud orange (or pink, or gray)?" "Why is the sky pink, or orange, or golden instead of blue?"

EXPERIENCE

Give each child a 9"x 12" sheet of colored construction paper (for sky) and another 9"x 12" sheet of colored construction paper (for the cloud).

Have children fold the sheet for the cloud in halves. Using scissors, each will cut along the edges (not the fold) in a random (anyway at all) fashion. Or they can cut along all edges and folds for many clouds.

Emphasis on random cutting pattern insures individuality of form.

Paste shape on paper. Children may make a design or a representational form.

Children can use crayons to detail the forms. For example, if the form appears to be a bird, the child colors eyes, feathers, beak, etc.

Encourage children to talk about their pictures.

- Gloria Alibani -
- Sherri Heller -

GRADES - KINDERGARTEN, FIRST, SECOND

BASIC COLOR LESSON I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Demonstrate recognition of the primary colors: yellow, red, and blue.

  Combine colors to create new ones.

  Demonstrate awareness of the power of colors to influence emotions.

  Demonstrate awareness of color variety in environment.

EQUIPMENT

- Projection screen
- Slide projector

MATERIALS

- MOPPET Kit

  Color slides depicting scenes from book, The Great Blueness and Other Predicaments, by Arnold Lobel, Harper & Row, 1968 and the book itself.

- Also:

  Paper glasses (frames made from oak tag and lenses from cellophane, using primary colors: red, yellow, blue.)

LESSON SCHEME

INPUT	INTERACTION
Show slides of the book, The Great Blueness and Other Predicaments, and describe the story. (Tells the story of a world without color, then one color, and finally many colors. The emotions of the characters in the story are clearly shown.)	While the slides are viewed, the children tell what they are seeing and what the characters are feeling.
	Discuss the slides with the children: "How would you feel if the world were all one color? Why?" "How would you react to each color? Why?" (Go through the colors one at a time.) "If you had the three primary colors that the Wizard had, could you create other colors?"

EXPERIENCE

Children are given red, yellow and blue colored cellophane glasses.

Looking through these glasses, the children are able to see color changes; for example, have children look at a blue dress:
yellow glasses see green.
red glasses see purple.
blue glasses see blue.

Encourage children to walk around the room and discover for themselves how the secondary colors are formed.

Children experience emotional responses from seeing their entire environment in one color hue. Allow the children the opportunity to express themselves while experiencing color changes.

- Gloria Alibani -
- Sherri Heller -

GRADE - KINDERGARTEN, FIRST, SECOND

COLOR LESSON II: Tissue Paper Painting

OBJECTIVES

- At the end of this lesson the child will be able to:

  Demonstrate ability to work with media in art.

  Identify color combinations.

  Express self with color and shape.

  Make representational or abstract compositions.

  Apply the concept of combining primary colors in a composition.

MATERIALS

Plastic color wheel (Creative Playthings)

Craft tissue paper

Oak tag

Bristle brushes (for paste)

Elmer's glue mixed with water (and containers for glue)

Newspaper (spread on desks or on floor)

Scissors

Smocks

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show the children the plastic color wheel.	Ask the children to identify the colors on the wheel.	One of the children can move the red and yellow sections of the wheel together.
	Discuss the color combination that results: "What happened when red and yellow came together?" "What other color combinations can we make?"	The children will demonstrate the use of the wheel to form other color combinations.
	As the teacher and students experiment with the color wheel, discuss the resulting color combinations. "What are some of the possible color combinations?" red + yellow = orange red + blue = purple yellow + blue = green red + yellow + blue = brown	
Use tissue paper to demonstrate the color combinations. The tissue paper will become transparent when it is brushed with watered-down Elmer's glue.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Ask: "Who can create other color combinations with tissue paper?" Allow the students to experiment until all the combinations have been demonstrated. Using tissue paper, the children will make compositions on the oak tag. The compositions may be representational or abstract. Distribute dark colors first. Start with blue, then red, and finally yellow. Stress the fact that shapes may be torn or cut by the children. Color combinations will become apparent without obscuring the pure hues. - Gloria Alibani -

GRADES - KINDERGARTEN, FIRST, SECOND

SHAPE AND LINE

OBJECTIVES

- At the end of this lesson the child will be able to:

  Understand the relationship between shape and line.

  Relate concept of shape and line to paper and string.

  Create designs utilizing paper and string.

EQUIPMENT

- Projection screen
- 16mm sound projector
- Overhead projector

MATERIALS

- MOPPET Kit

  16mm sound film, "A Scrap of Paper and a Piece of String," by McGraw Hill, Contemporary Films, #407348, Color

  Transparencies of shape and line

- Also:

  Construction paper (multi-colored)

  Wool yarn/scissors

  Elmer's Glue

  Newspaper for work area

LESSON SCHEME

INPUT	INTERACTION
Show film, "A Scrap of Paper and a Piece of String."	
	Discuss the film with the children: "What did the shape become?" "What did the string become?" "What does the scrap of paper represent?" (shape) "What does the string represent?" (line) "Does the string sometimes make a shape?" "Can we find line in the shape?" "Can we find shape in the line?"
Show transparencies.	
Turn shape upside down and move string so that the relationship between shape and lines changes, thus changing the design.	

EX.

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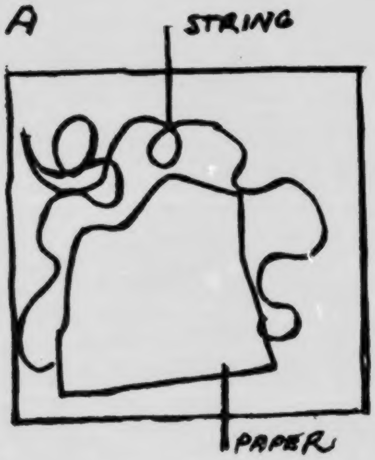

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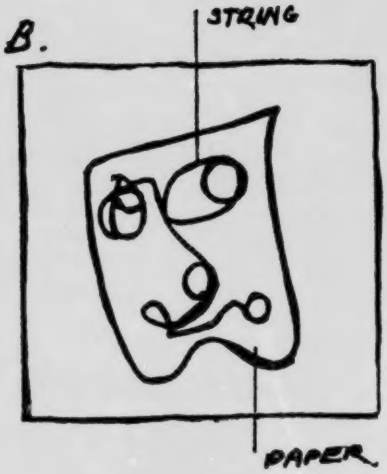


Discuss what the shapes and lines look like to the children and talk about their feelings. Encourage and accept all ideas.

LESSON SCHEME (Con't.)

EXPERIENCE

Distribute art materials.

Discuss some possibilities of design:

Children may cut paper.
Children may tear paper.
Children may use various techniques with the string. Use one piece of string or cover an area with it; this results in a textured area.
Children may work in sculptural forms and not be limited by a flat plane.

- Gloria Alibani -

GRADES - FIRST, SECOND, THIRD

LESSON ON SHAPES: Dechirage

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify objects by observing shadows.

  Identify objects made from various 2 D shapes.

  Construct a variety of objects using one set of 2 D shapes.

  Demonstrate the skill of tearing shapes from paper to make a representational or an abstract image.

EQUIPMENT

- Overhead projector
- Projection screen

MATERIAL

- MOPPET Kit

  Book: Shapes and Things, by Tana Hoban, Macmillan Co., New York, 1970

- Also:

  Various objects such as forks, spoons, teabags, spools, zippers, etc.

  9 x 12 assorted colored construction paper

  Paste and paste sticks

LESSON SCHEME

INPUT	INTERACTION
Show the book, Shapes and Things, by Tana Hoban. (Book shows the shapes of some recognizable objects.)	Discuss the shapes: "What do you see in this picture?" Repeat with various pictures.
Use the overhead projector to project shadows of some recognizable shapes. (Do not show objects themselves.)	"Describe what you see in this shape." "What do you think the object is?"
Project the torn abstract shapes separately.	"Describe what you see in this shape."
Place the torn shapes in a way that makes something recognizable - for example, a girl. Then rearrange the same shapes to make another subject - a tree or a clown.	Ask the children if they can think of other ways to rearrange the shapes.

EXPERIENCE

Give each group of children several sheets of 9"x12" construction paper, paste, and paste sticks.

Encourage the children to tear or rip (no scissors used) large and small shapes from the 9"x12" construction paper to create their own designs or pictures.

Have the children explore various possibilities of arranging their shapes on the 9"x12" construction paper.

When each child decides on his own composition, he pastes the shapes.

Ask the children to bring their compositions to a group circle. Let each show his work and tell the others about it.

- Gloria Alibani -

GRADES - FIRST, SECOND

LINE - LESSON I

OBJECTIVES

- At the end of this lesson the child will be able to:

  Name three types of lines.

  Identify line as a very basic design element.

  Demonstrate ability to associate lines with not one idea or image but with a variety of ideas and images.

  Identify things in the environment which can be represented by the types of line.

  Describe pictures and identify lines used to represent object.

EQUIPMENT

- Projection screen
- Overhead projector

MATERIALS

- MOPPET Kit

  Overhead transparencies--made by drawing with permanent markers on acetate and colored with cellophane to show interpretations of straight, angular, and curved lines.

  Book: Lines, Spines, and Porcupines, by Anne S. Samson, Doubleday, New York, 1969

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Ask: "What types of lines are you familiar with?"	Children draw lines as they are suggested: straight, curved, angular--different lengths, thicknesses, and directions.
Show overhead transparencies utilizing straight, angular, and curved lines in pictures--both representational and abstract. Straight lines (vertical and horizontal) show telephone poles, flagpole, bars on a cage, fishing pole, etc.,--and abstract designs.	Ask: "What can you tell us about the picture?" "What do you see?" "What lines are used to show each object?" "How do these lines make you feel?"	Ask the children to point out the lines on the screen.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Curved lines showing water, hair, flowers, etc.	Repeat questions and discussion of curved lines.	Suggest that the children move as the line is moving.
Angular lines showing teepees, mountains, lightning, etc.	Repeat for angular lines.	For each type of line, ask the children to point out what they see on the screen. "Show me the thickest line.... the thinnest, the longest, etc."

- Gloria Alibani -

GRADE - FIRST, SECOND

LINE - LESSON II: Using Line in Monoprints

OBJECTIVES

. At the end of this lesson the student will be able to:

Express oneself artistically with line.

Demonstrate ability to use a new medium of expression.

Demonstrate understanding of the concept of line by completing one monoprint showing three types of line changing thickness and direction.

MATERIALS

Smocks

Newspapers

Tape (Scotch or masking)

Acetate squares (transparencies)

Brayers (rolling pins)

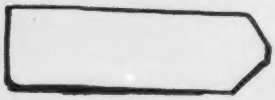
Printers ink (water soluble)

Bucket for dirty brayers

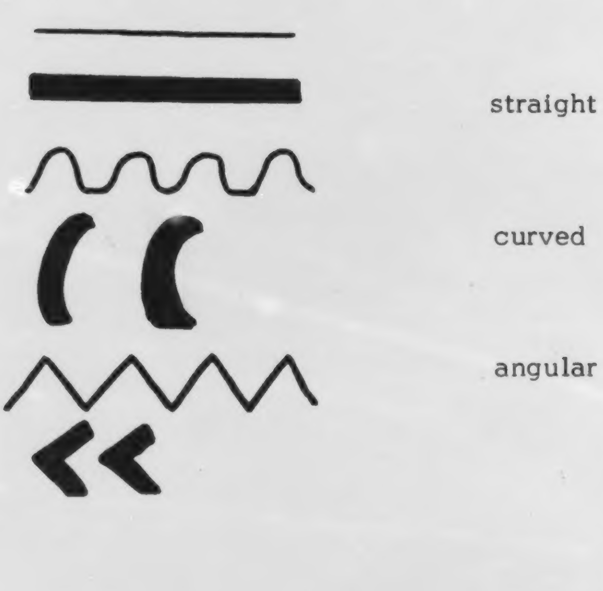
In preparation for class, the teacher should make cardboard drawing implements in the shapes of crayons. Vary width of tip to change thickness of line. Use fairly heavy cardboard to avoid early breakage.

will make a
thick line

will make a
thin line



The three types of line explored in the lesson are:



LESSON SCHEME

INPUT	INTERACTION
Review previous lesson on line, based on different types of lines.	
Show children art equipment.	
Demonstrate procedure for monoprinting:	
Tape an acetate sheet onto newspaper. This acetate will serve as the printing plates.	
Place ink on plate.	
Spread ink on plate with brayer using an up and down motion, then right to left.	
Use cardboard tools to draw lines in the ink. (Line used as edge, as decoration.) Stress proper handling of cardboard. Caution students to hold cardboard tools as they would hold a pencil.	During the demonstration, answer questions as they arise. Tell the children to watch and listen carefully because they will make their own monoprints after the demonstration.
Press paper on top of plate, press, lift off.	
Finished print is pulled in this way.	
Make children aware that words on plate will appear backwards on print (as in a mirror).	

EXPERIENCE

With the aid of the teacher, each child makes his own monoprint. The children usually keep plates as well as prints.

Leave with the class the book, Lines, Spines, and Porcupines by Anne Samson.

- Gloria Alibani -

GRADES - FIRST, SECOND, THIRD

CLAY

OBJECTIVES

- At the end of this lesson the child will be able to:

  Describe how clay was and is employed by various cultures and countries.

  Distinguish between useful and/or aesthetic uses of clay.

  Explore possibilities of manipulating the clay to achieve a variety of effects.

  Demonstrate large and fine muscle coordination used in handling the clay.

  Express himself with a clay object which will be left to dry and then decorated.

  Feel a sense of satisfaction and pleasure.

EQUIPMENT

- 16mm projector
- Projection screen

MATERIALS

- MOPPET Kit

  Film, 16mm., "Clay or the Origin of the Species," McGraw Hill

  Slides and pictures of objects made from clay throughout the ages and sculptures made by children

MATERIALS (Con't.)

- Also:
  - Newspapers
  - Masking tape
  - Linoleum tiles (or another fairly non-porous surface)
  - Water
  - Plastic containers
  - Plenty of plastic (Sheets of plastic, plastic from cleaners, etc.)
  - Paper towels and smocks
  - A piece of long, thin wire
  - Clay--or non-firing plasticine (Plasticine does not require all the listed materials)

LESSON SCHEME

INPUT	INTERACTION
Show film, "Clay or the Origin of the Species."	Discuss with the children what they have observed in the film: "How do you think all the objects were made?" "How would you use your hands to create the various objects?" Answers might include rolling clay, pulling clay, punching the clay into shapes.
Show slides of clay objects made through the ages and clay sculptures made by children.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	After each slide is viewed, discussion on it will follow. "Does this remind you of some particular object?" "Is this shape abstract?" "How does this sculpture make you feel?"

EXPERIENCE

Ask each child to find his own working place by a linoleum tile taped with masking tape onto some newspapers.

Give each child a ball of clay about the size of a small grapefruit.

Let the children experiment with the clay. Allow ten minutes for them to become acquainted with the handling of the clay.

Take the children through different methods of handling clay. Elicit methods they used: slapping and shaping, rotating, beating or paddling, and squeezing or pinching.

When the children have become familiar with the clay, suggest that each complete a sculpture of his choice.

Remind the children not to make the objects too thin because there is some shrinkage when the clay dries.

Remove clay object from linoleum tile by pulling thin wire or cord through the base of the object.

Allow objects to dry thoroughly. They may be painted and displayed if the children wish.

- Gloria Alibani -

GRADE - FIRST, SECOND

WOOD SCULPTURE I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discover possibilities of wooden shapes in construction.

  Realize that sculptures can be realistic or abstract.

  Relate to man's adaptation to his environment.

  Relate to problem-solving situations.

  Devise various approaches to a problem and realize that many times there is more than one solution to a problem.

EQUIPMENT

- Slide projector
- Projection screen

MATERIALS

- MOPPET Kit

  Book, Changes, Changes, by Pat Hutchins, Macmillan Co., 1971

  Slides of book, Changes, Changes

LESSON SCHEME

INPUT	INTERACTION
	Discuss children's experiences in building three-dimensional constructions. "Have you ever built anything with different kinds of shapes?" "What did you make? When did you make it, where? Did you enjoy it?"
Show slides of book, Changes, Changes.	Encourage children to verbalize feelings and reactions to the visuals. Ask: "Who are these people?" "What are the shapes made out of?" "How do the people feel?" "What did they build with the shapes?" (Encourage many descriptive words and phrases from the class) Example: They built a house, castle, motel, hotel, palace, hut, cuckoo clock, weathervane, church, apartment house, skyscraper. As you can see, eleven ideas grew out of one visual. "What is their problem now? How would you solve it?" "How would you solve their problems using the shapes and materials which were available to them?" Discuss various shapes and their usage in construction and problem solving situations in the story.
Show slides of students' sculpture.	Pay special attention to the slides of children's wood sculptures and discuss each piece with the class. "Do you like the sculpture? Why? Why not?" "What does it look like to you? Is it realistic/abstract?" "What feelings does the sculpture create in you?"

- Gloria Alibani -

GRADE - FIRST, SECOND

WOOD SCULPTURE II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Use wood shapes to create a sculpture.

  Express his feelings through sculpture.

  Design a three dimensional sculpture - abstract or realistic.

  Manipulate wooden shapes as a tool of expression.

  Express originality in construction.

  Solve problems on construction.

  Identify various shapes: e.g., cubes, cylinders, etc., and recognize them in sculptures.

MATERIALS

- Wood scraps (available from craft stores)
- Elmer's Glue
- Newspapers (to cover working area)

LESSON SCHEME

INPUT	INTERACTION
	Briefly ask the class to recall the activities in the previous lesson (Wood Sculpture I).
Demonstrate a few possibilities of construction.	Emphasize that sculptures do not have to "look like something." Discuss briefly abstract/realistic.
Demonstrate use of Elmer's Glue on wood shapes. (You must allow glue to dry a few minutes before it will adhere to a surface.)	Encourage height and expansion of sculptures.

EXPERIENCE

Give students materials and allow interaction during process of construction.

- Gloria Alibani -

GRADE - THIRD

NIGHT

OBJECTIVES

- At the end of this lesson the child will be able to:

  Express feelings concerning the night.

  Verbalize perceptions of changing colors, shapes and textures.

  Complete a visual poem concerning the class' feelings about the night.

EQUIPMENT

- Slide projector
- Screen
- Overhead projector

MATERIALS

- MOPPET Kit

  Book, Hildilid's Night, by Cheli D. Rayn, Macmillan, N.Y.C., 1971

  Slides of Hildilid's Night

  Transparencies of children's thoughts concerning the night

- Also:

  Paper (roll of paper if possible)

  Watercolor markers

LESSON SCHEME

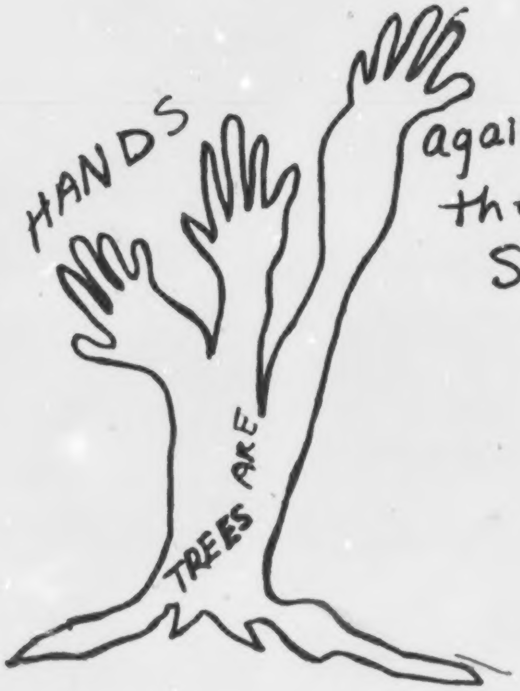
INPUT	INTERACTION
Introduce the lesson.	Ask children how their environment changes when the sun begins to set. "How do the colors change?" "What sounds do you hear?" "What shadows do you see?" Ask class what their feelings are when the night comes. (Do this briefly, just as an introduction. You will go into this in depth when making the visual poem.)
Show slides of Hildilid's Night.	Encourage ideas when the slides are on the screen. Ask: "What is happening? Why?" "Why is Hildilid running away from the moonlight?" "How does she feel?" "Look at her face. What does her expression tell us?" (Proceed with this manner of questioning until the story is completed.
Show examples of children's thoughts on the overhead projector.	Example: "In the night there are pretty colors. There are a lot of shapes. I could see the shapes. I could see the shape of the window. I feel that the lights are not on in the daytime." - Third Grader -

LESSON SCHEME (Con't.)

EXPERIENCE

Tape paper on the wall or blackboard and ask the class to tell their thoughts. Take one thought and write it down and draw it as a visual communication. (If the teacher prefers, she may use individual papers for children's writing and drawing.)

Example: "The trees are like hands against the sky."



The children then tell you their thoughts. They write and draw them on paper. Tell them not to worry about correct grammar and spelling when writing their thoughts. The paper will eventually be filled with each child's words and images.

As a follow-up to this particular experience, MOPPET lesson, "CRAYON RESIST" can be used as an optional lesson.

- Gloria Alibani -

GRADE - THIRD

CRAYON RESIST (Follow-up to Night Lesson)

OBJECTIVES

- At the end of this lesson the child will be able to:

    Complete crayon resist composition.

    Create designs showing contrast, in this case--color-black.

    Share reactions and ideas concerning art work.

MATERIALS

- Wax crayons
- Black tempera paint
- Brushes
- Paper
- Newspaper for work area
- Containers and water
- Smocks

LESSON SCHEME

INPUT	INTERACTION
Introduce the lesson by referring to Hildilid's Night as presented in the preceding lesson, "Night."	
	Ask class to recall some events from Hildilid's Night: "What colors do you see at night?" "What color is the sky? Is it all black or a variety of colors?" "What about shadows? Do they make patterns?" "How do you feel when it gets dark? What kind of mood does the night create?"
	Discuss the word contrast with the students: "When have you used contrast in your art work?" (circular, angular, soft, hard, etc.) "What do you think some contrasting colors would be?" (red, green, black, white, blue, orange) "Are there contrasting colors at night? What are they? Where are they?"
Demonstrate "tempera-crayon resist." Explain the word resist. Cover an area with wax crayon, leaving some parts of the paper with the watered down paint. The areas covered will resist the black paint; the areas uncovered will absorb the paint and produce a glowing contrasting composition.	

LESSON SCHEME (Con't.)

EXPERIENCE

Ask the students to express feelings concerning the night using this medium.

Distribute materials to students. Move around from student to student, talking with them.

Encourage students to press hard--or fairly hard--on the crayons to cover a fairly large area.

Remind students to mix tempera paint with water so the wax crayons will resist the covering of the paint.

- Gloria Alibani -

DRAMA RATIONALE

For centuries, man has searched for a mode of communication within himself, with others and his God which would more consciously help him to understand himself and his needs.

Since a major portion of a child's life is spent within the confines of a formalized learning environment, would it not therefore be wise to find a mode by which a child might most naturally come to understand his conscious thoughts and unconscious feelings.

Through the art's process of creative drama, the teacher provides a framework, a learning environment, which allows a child to engage in a perceptive experience. Such experiences contribute toward the child's understanding and identification of his needs, feelings, values and how to constructively deal with such in everyday living.

Creative drama existing as a discipline within theatre arts focuses upon engaging individuals in the process of expressing and communicating inner thoughts and feelings via verbal and non-verbal techniques through the student's acknowledged engagement in "as if" or pretend situations.

As a classroom teacher one tends to be overwhelmed at the idea of using an art form such as drama as a means of engaging students in a learning experience, if the teacher is not trained in the theory and skill of dramatic art. At this point, I must contend that too little stress has been placed on taking the initial task which can lead into a positive avenue of learning through improvisational drama.

An initial focus to be remembered by the teacher when taking the risk of attempting creative drama, within the classroom or hallway (whatever available space) is to trust, not only her students, but herself, that a holacaust of confusion will not occur! It is imperative to trust and believe in the untapped and unlimited potential resources of intellect, feelings, sensitivity and scope of group process available in the teacher and students.

As opposed to formalized drama where memorized script based on foreign authors' thoughts permeate the classroom, creative drama deals with improvisational techniques--spontaneous in nature, fresh with the dewiness of new insights toward self, relationships, tasks, and environments.

The teacher's role in using creative drama as a teaching technique is that of motivating students. By presenting stimuli such as ideas based on values, photographs, media oriented environments, sound, stories, props, poetry and quotations, students are guided to become aware of and identify their emotions. Through thinking, discussing, planning and acting out, students explore a variety of ways to communicate their attitudinal feelings in relationship to contending with environmental conflicts.

When risking initial creative drama experiences, the guiding teacher should place "production" or "play" out of mind. Rather, emphasis should be on process -- creative drama as a processed learning experience -- dealing in the realm of feelings. It is frequently shocking to a teacher utilizing creative drama to discover that students are totally unaware that each possesses unique feelings. Some children do not recognize that they even possess feelings, let alone acknowledge them individually, such as "I felt sad, angry, jealous," etc.

Therefore, first experiences -- no matter what age level, K -- College years should deal with helping the students to explore and communicate their real feelings via the vehicle of dramatic improvisation. Teachers should avoid first time -- and follow-up experiences that deal with promises of creating a play -- making up a story that will be shared with an audience. While it is conceivable that sharing with other classes can be a worthwhile goal for students of upper elementary and secondary level classes, such a goal should not be the initial one when beginning dramatic improvisation.

The first beginning should establish the feeling of trust -- that the teacher will accept what the students communicate through verbalization, pantomime movement and improvisation as long as it is sincerely, truthfully expressed. An "anything goes" attitude, or "showmanship" attitude doesn't belong in a creative drama experience and the students should be informed from the beginning dialogue with the teacher that such an attitude is not going to be accepted. The teacher should accept an idea that appeals to her -- one she can empathize with when beginning.

All teachers were once very young, and most assuredly have experienced many of the dramatic joys, hopes, frustrations known to the students. Why not go back in time, reflecting dreamily on youth and choose something important to you--specifically remembering how you felt! Remember, it's important for the students to realize that teachers are human, not all-knowing, not perfect--that they too experience a vast hierarchy of feelings!

You might begin a class seated in chairs -- or on the floor. Please, push back the desks, and clear a space in the room for movement, pantomime purposes! It is important that you and the students refrain from acting at the front of the room in a three-dimensional proscenium arch (the arch that separates the stage from the auditorium -- formerly the apron or especially in ancient theater, the stage itself). There are spaces all over the room -- oval, lanes, etc. Change the learning environment and use all accessible space.

You might begin with a simple statement such as "Today, I thought we might share -- our feelings on being angry! -- I remember one time I got very angry when my father wouldn't take me to a park! -- Why do you think I became angry?" -- Such a lead-in statement by a teacher will draw all kinds of insights and before long, students will be talking, sharing, and eventually, creating short improvised scenes dealing with an action that motivates anger, and shows what happens to persons involved in a situation where people get angry.

Frequently in the beginning drama classes, it is wise to start acting through pantomime activity. For example, dealing with the feeling of anger, you might take the students through a series of walks. Start simply, by asking students to find a space to work in standing up. Pose problems for students to act out - en masse (but individual pantomimes) "You are walking into your house, when you see your kid brother playing with your new baseball glove --react--freeze!--" "You are walking past a group of friends when you overhear them saying something mean about you! --react--freeze." Continue with other situations.

As the guiding teacher you might then lead a discussion where a few students describe their reactions and feelings during pantomime situations.

The next activity might be dividing the class into groups of three people. Divide the class into groups of three, preferably three girls, three boys to begin. Later on students may choose each other or be asked to work in co-ed groups. Once the groups are broken down, you may use media to motivate scenes or assign tasks, such as, "Create a dramatization using speech (dialogue and movement) which communicates what happens when two persons in the group do or say something to create angry feelings in the third person. How does the third person choose to deal with the feelings and situation?" Groups are allowed three to five minutes to plan the beginning and middle of scenes, but not necessarily the ending since the latter should develop spontaneously through the acting. Groups may sit in chairs or on the floor and plan characterizations and basic ingredients of the scene. Groups then act out their scenes in any open spaces available in the learning environment. Crutches such as books, chalkboard drawings, props should not be used to communicate plot, setting, etc.

In retrospect, not only is the verbalization, planning, and acting important as accomplished through group process, but evaluation clamors for an equal footing in a creative drama experience. Simple divergent lines of questioning posed by the teacher which will lead to positive evaluation are the following:

1) What was the most dramatic moment in the scene? Why?

2) Do you think the pace of the scene was appropriate? Do you have suggestions for changing the pace to heighten the tension or mood of the scene?

3) What action or dialogue did you like most in the scene? Why?

4) What bit of movement or dialogue communicated the nature of each character?

5) How did we discover relationships between characters in the scene?

6) Would you prefer to see any other action or dialogue added to the scene?

Drama activity can become the threshold to many diverse learning experiences in language arts, social sciences, math, science, music, art, physical education if we but trust ourselves and experiment. Drama is life -- focused and spotlighted. Don't be discouraged if your students' early scenes dwell on themes of cops and robbers, murder, cowboys and Indians, war. Such acting out is natural and must be given vent before students can go on to more imaginative, realistic and fantasy scenes. Such activity is stereotyped and the students must be allowed to unleash mediocre ideas before they can mature structurally in their dramas. It is the responsibility of the guiding teacher to accept the dramas, but in evaluation point out the feelings of hate, destruction, survival, chase that are a part of such scenes and direct the children to think of more imaginative situations that deal with such feelings on a higher, more imaginative level. The teacher might ask, "In what other situations, besides cops and robbers, would a chase scene occur?" It is also wise to point out that chase scenes eventually have to end for a story to reach a natural conclusion.

- Anne Battle -

GRADES - KINDERGARTEN, FIRST

UP AND DOWN FEELINGS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Recognize the directions up and down.

  Describe situations which occur to make one's feelings of well-being go "up" or come "down."

  Distinguish between happy feelings (up) and sad feelings (down).

  Act out being a character with feelings of being happy and sad.

EQUIPMENT

- Overhead projector and slide projector
- Projection screen

MATERIALS

- MOPPET KIT

  Letters UP and DOWN cut from construction paper

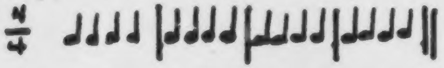
  Symbols cut from construction paper

  Slides which capture children's feelings

- Also:

  Rhythm instrument--tambourine, drum or cymbol

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Ask the students: "When you hear the words up and down, what do you think of?" Take time to discuss responses. These might include· a see-saw going up and down a plane going up a kite going up climbing a mountain getting up in the morning sliding down a slide	
Beat out a rhythm on a drum or other instrument and guide children in expressing up and down movements with their bodies.	Say, "Listen to the beat,  and show me the ways you can move your heads up and down."	Children move parts of their bodies to the rhythm, with beats about one to a second in speed. Children move heads, and then, with teacher's directions, gradually bring in shoulders, parts of face (eyes, mouth), hands, arms, feet.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Say, "Listen to the beat and let's go marching around the room."	Following the drumbeat, students march. Gradually increase the drumbeat to about four notes to a second as you work into a swirling-up walk, lifting arms, body, head around room on tip-toes. Then lower to a slow walk where bodies are pulled in tightly.
	Say, "You're a beautiful balloon floating, floating in the air. Get up, up, up. Oh, you burst. Down, down, down you go."	Children follow teacher's directions and actions.
	Repeat with bubbles, kites, butterflies, etc.	
Introduce the word up and the symbol ↑ on the overhead.	Ask, "In what direction is the arrow pointing? Make your body move slowly in that direction. What might the word say?"	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		Children follow the direction of the arrow with their bodies.
Repeat with the symbol ↓. and the word, down.	Ask, "In what direction is the arrow now pointing? Make your body move slowly in that direction."	Children bend to the down direction.
	Discuss the balloon, bubbles, kite, etc., which stayed up as long as things were fine and came down when something else happened.	
Show four or five slides which capture children's feelings of being: "up"--happy-- or "down"-- sad.	Examples might be: a child with a new bike a child looking out on a rainy day	
	Discuss how each child feels about his own experiences which made them feel happy and "up," or sad and "down."	Ask the children to act out in pantomime the actions a child goes through for his birthday party.
Tell a story, such as the one attached.		

- Anne Battle -

Sample story

One winter day, John woke up in the morning and realized it was a very special day -- his fifth birthday. For months he had been waiting for his birthday party because he had invited four of his special friends.

Last week he had helped his mother make the special party crowns everyone would wear. And one day they had walked to the store to buy game prizes, balloons, and special candy favors.

John had even helped his mother stir and decorate the birthday cake. It was fun stirring the spoon through the goppy gushy cake batter and putting the sprinkles on his cake's icing.

Enough of thinking about getting ready for the party! John got dressed in his best clothes -- he put on his new shirt, his trousers, and his shiny shoes. He helped his mother hang the balloons, set the table, and then he waited for his friends to arrive.

In a few moments the phone rang, and Timmy's mother told John's mother that Timmy couldn't come to the party because he was sick. He was very sorry. John felt sad.

A little later, the phone rang again. Robert's mother said that Robert had the measles and he would have to miss Johnny's party. He was sorry.

John's sadness turned to madness. He started to complain about the awful birthday party he was going to have. He wished he hadn't planned it.

The doorbell rang. John ran to the door expecting to see Ricky or Eddie but instead, it was Ricky's father dropping off a gift. He said that Ricky had a doctor's appointment that couldn't be canceled.

John went into the bedroom and slammed the door. His mother came into the room and found John crying. She tried to cheer him and reminded him that there was still one child left to come -- Eddie.

The doorbell rang again. There was Eddie with a huge package. John's feelings soared up when he realized that one was better than none! He proceeded to have a marvelous, happy birthday!

- Anne Battle -

GRADES - KINDERGARTEN, FIRST

HOW SANTA CLAUS HAD A LONG AND DIFFICULT JOURNEY

OBJECTIVES

- At the end of this lesson the child will be able to:

  Respond to a visual environment as a stimulus to creative imagination.

  Demonstrate ability to respond to a problem solving situation.

  Demonstrate creative body movements.

  Act out character role in pantomime.

EQUIPMENT

- Projection screen
- Slide projector
- Piano or rhythm instruments

MATERIALS

- MOPPET Kit

  Slides from the storybook, How Santa Claus Had a Long and Difficult Journey - by Fernando Krahn, Delacort Press, N.Y. 1971

  Book, How Santa Claus Had a Long and Difficult Journey

  Slides of gifts for children

LESSON SCHEME

INPUT	INTERACTION
Project slides of gifts for children. (toys, clothes bikes, etc.)	"What do you see?" "Have you ever received any of these gifts?" "On what occasions did you receive them?" "How did you feel when you received such gifts?"
Tell the students that there is a tale that describes the fantastic situation of what happened to one person who attempted to deliver gifts to his friend one evening.	Suggest that the children act out in pantomime some of the gifts received--bicycle, doll, truck, etc.
Show slides from the Long and Difficult Journey of Santa Claus.	Ask leading questions to encourage the children to develop their own storyline. "What is Santa doing?" "What is the problem he has?" "Can you tell from the look on the face what is happening?" "What do you think is being said?"

EXPERIENCE

Children identify the characters they would like to be.

Retell the story.

Guide students in acting out the story through pantomime and dialogue.

Children act out in pantomime a toy that would go into Santa's bag. Teacher plays part of Santa while one child plays part of elf helping pack sleigh.

LESSON SCHEME (Con't.)

EXPERIENCE

Guide children in body movements as toys to represent tops, trucks, soldiers, dolls, airplanes, etc.

Use xylophone to create the effect of the sleigh ascending into the air. Create dialogue between Santa and toys when sleigh falls into the snow.

Continue guiding the toys in pantomime and dialogue to help solve the problem (to get the sleigh out of the snow and to get the toys delivered).

- Anne Battle -

GRADES - KINDERGARTEN thru THIRD

USE YOUR EARS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify a variety of sounds he likes and dislikes.

  Act out a character role which responds to a variety of imagined sounds.

EQUIPMENT

- 16mm film projector
- Projection screen

MATERIALS

- MOPPET Kit

  16mm film, "Use Your Ears," color, 9 min., McDonald/Crain Film, Arthur Barr Productions, Inc., Pasadena, California

- Also:

  Construction paper arrow

LESSON SCHEME

INPUT	INTERACTION
	Discuss favorite sounds with the children: "What sound would you most like to hear?" Students talk about kitten sounds, the Good Humor bell, voices of friends, etc.
Show the film, "Use Your Ears." Ask the children to listen for sounds that they like and dislike as they are listening to the film.	"What sounds do you like and dislike?" Students or teacher can record the various answers on the blackboard in two columns as they are suggested.

Sounds Liked	Sounds Disliked
ice cream bell	baby crying
fire siren	mother yelling
roller skates	children fighting

EXPERIENCE

Ask the children to create the sounds to accompany a story told by the teacher. As the teacher tells an "Arrow" story, the children will supply a sound to correspond with the ideas when the teacher points the arrow upward. The arrow will be pointed downward as story continues.

For example:

> One hot, summer day, John heard the sound of the ice cream bell (arrow up--sound). He got on his bicycle and rode down the street (arrow up--sound). After buying some ice cream, he heard a fire engine passing by on the street (arrow up--sound). John decided to follow the fire engine (arrow up--sound). He followed the sound of its siren (arrow up--sound) until he came upon a large crowd of people hollering for help (arrow up--sound). Then it happened!

The teacher continues to tell the story, using the sounds mentioned in the original list on the blackboard. If possible, exciting events and at least one crisis should be a part of the story.

After the arrow story has been completed, the story can be retold and the children can individually act out in pantomime the role of the child.

- Anne Battle -

CREATIVE DRAMA

GRADE - KINDERGARTEN, FIRST, SECOND, THIRD

THE SNOWMAN

OBJECTIVES

- At the end of this lesson the child will be able to:

  Respond to a "snow environment" through pantomime.

  Identify emotional experiences that people encounter which establish rapport and feelings of friendship.

  Identify properties and process of what happens to ice: water and evaporation of water.

EQUIPMENT

- Projection screen
- Overhead projectors (2)
- Film loop projector
- Tape recorder (optional)

MATERIALS

- MOPPET Kit

  Slides of the story, Dear Snowman

  One film loop of falling snow

  Tape recording of the book, Dear Snowman, Janosch, The World Publishing Co., 110 E. 59th Str., N.Y., N.Y. 10022 (Optional) and the book

  Blue cellophane paper with holes punched in it

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Ask class: "If it snowed, what would be the first thing you would like to do in the snow?" Suggestions might be -- slide or sled, build snowman, make snowballs, ski, etc.	
		Ask the children to act out in pantomime the following idea.
Turn on the overhead projector and the film loop projector to create the impression of snowflakes falling. Pull blue cellophane paper with holes punched in it over the overhead projector.		After opening their window curtains, the children discover it has snowed during the night, and school is cancelled. First, they will eat breakfast and dress for snow play; then they will go outdoors and play. Their activities can include any of the following: pulling sleds, sledding, skiing, making and throwing snowballs, making snow angels, sculpturing snowmen. Then they are called back inside for cocoa and cookies.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
With children on floor in front of screen, introduce and tell the story of Dear Snowman through the use of slides, tape, or natural speaking voice.		
	Children are asked to be aware of the variety of emotions the Snowman experiences throughout the story.	
	The children will take part in the discussion about the various emotional reactions of the snowman.	
		Children then re-enact dialogue and pantomime--with several students assuming different roles as revealed in the story.

As a follow-up, it is suggested that the teacher bring in several ice cubes which can be placed in separate containers, some of which are covered and some of which are uncovered. The containers would then be placed in various areas of the room--some near windows, some in cooler areas, and some near heat sources. Children can be assigned to observing and charting the length of time (hours and days) it takes for the ice to turn to water and eventually evaporate. Thus, an exploration and discussion of the nature of the evaporation process can be explored. Frost or dew might form on sides of containers. Teacher might discuss reasons for this.

A second idea for follow-up is to involve the children in thinking about and expressing their opinions through drawings and a written story. The problem of Johnny, the dear snowman, was not solved. Did he melt, travel away? Where did he go? Why?

- Anne Battle -

GRADES - KINDERGARTEN thru THIRD

SEASHORE

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify reasons for traveling to a seashore.

  Identify adventures that will happen at a seashore.

  Act out a character role that is involved in a seashore experience.

EQUIPMENT

- 16mm film projector
- Projection screen
- 2 slide carousel projectors
- Record player

MATERIALS

- MOPPET Kit

  2 slide trays of beach scenes

  16mm film, "Seashore Life," No. 506, Encyclopedia Britannica Educational Corporation, Chicago, Illinois

  Record, "The Sea at Castle Hill," 1963 Droll Yankees, Inc., Providence, Rhode Island

- Also:

  Sand, shells, sea objects

LESSON SCHEME

INPUT	INTERACTION
Ask the children to close their eyes and put out a hand to receive an object that will not hurt them. Place seaweed, shells, sand, and other objects from the sea in each child's hand.	The children can take turns guessing about the objects in their hands. When they then open their eyes, they can discuss their reasons for their guesses.
Tell the children that they are going to be taken on a media trip to the seashore. Ask the class to observe the characteristics of the seashore.	
Show the film, "Seashore Life." Play the record, "The Sea at Castle Hill," and project slides of the beach on either side of the movie. Turn down sound track so that record will become sound track.	Ask: "What were some of the creatures you saw in the film about seashore life?" Answers might include: crab, fish, octopus, etc.

EXPERIENCE

Ask the children to pantomime creatures that live in the sea--starfish, a crab, a fish, a mermaid, an octopus, etc.

Suggest that the class act out a pantomime of events pertaining to a trip to the seashore:

- Preparations at home
- Traveling to the shore
- Activities at the seashore (swimming, fishing, exploring a cave, etc.)

LESSON SCHEME (Con't.)

EXPERIENCE

Introduction of a crisis (thunderstorm, leaky boat, attack of sand flies, becoming lost in a cave)
Resolution of the problem.

As the teacher tells a story such as the following one, each child might act out in pantomime the role of the child in the story:

> One day Tommy's mother told him that, since it was such a fine day, they could go to the beach and Tommy could invite a friend. Tommy called his friend Jonathan on the telephone.
> Jonathan replied, "Yes, I would love to go."
> Tommy and his mother collected all the things they needed for the beach. While his mother prepared lunch, Tommy reached into his closet and took out his beach ball, fishing pole, etc. Then he opened his dresser drawer, found his swimsuit, and changed his clothes. He got a towel.
> Tommy and his mother put everything in the car, drove down the road, stopped at Jonathan's house, and were on their way.
> Upon arriving at the beach, everyone took the paraphernalia out of the car, spread it on the beach, and went for a swim.
> After swimming, Tommy told his mother that Jonathan and he were going fishing. They put the bait on the hook, threw the line in the water, and waited patiently.
> Thunder pounded in the sky and rain poured down on them. They quickly raced through the sand to the beach blanket to help Tommy's mother pick up everything and put it in the car.
> They sat in the car until the storm passed. Then they went home.

- Anne Battle -

GRADES - KINDERGARTEN thru THIRD

WILD THINGS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify the nature of a "wild thing."

  Identify locations where wild things might be found.

  Act out a role in pantomime from the children's book, Where The Wild Things Are.

EQUIPMENT

- Filmstrip projector
- Cassette rape recorder
- 2 overhead projectors
- 3 screens or 1 large screen

MATERIALS

- MOPPET Kit

  Colored transparencies

  Cassette recording and filmstrip, "Where The Wild Things Are," Weston Woods Studios, Weston, Conn., 06880

  Book: Where the Wild Things Are, by M. Sendak, Harper Row, 1963

LESSON SCHEME

INPUT	INTERACTION
	Discuss the idea of "wild things" with the students: "Have you seen any wild things recently?" Answers will probably include: mouse, pig, horse, snake, bird at Jungle Habitat, the zoo, etc. "Do you think you ever act like a wild thing?" Children might refer to times when they are mad, when they fight with brothers and sisters, when they are angry with parents, etc.
Introduce and show the filmstrip, "Where The Wild Things Are" and play the cassette tape. Ask the students to observe what kinds of creatures are called "wild things" in the story.	Discuss the wild things observed in the filmstrip: bull, monster, eagle, rooster, horse, Max, the dog, etc.

EXPERIENCE

Ask the students to find a space on the floor in which they can move in pantomime. As the teacher calls out and uses a piano, tambourine or xylophone to beat out rhythm, the children pretend to be Max doing the following:

looking for his wolf suit,
finding it,
putting it on,
pretending to set up a tent and hunt for food
    in the living room,
tipping over the lamp,
being sent to his bedroom by his mother.

LESSON SCHEME (Con't.)

EXPERIENCE

The children may also wish to pantomime the characters of the boat, trees, climbing vines, and monsters.

After everyone has had an opportunity to pantomime, divide the story into parts, incorporating the entire class and act out the story with teacher guidance, either in pantomime or using dialogue.

RELATED ACTIVITY

Have students create drawings of a "wild thing."

Give each student wall paper prints from which wild creatures are cut and pasted. Write an accompanying story.
(Doris Brennan, Mawbey Street School)

- Anne Battle -

GRADES - FIRST, SECOND

TREES

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify verbally and visually a variety of tree parts.

  Identify different species of trees.

  Demonstrate awareness of the effect of tree foliage and color on people's moods.

  Describe moods created by sparse trees in the desert as contrasted to a dense forest or jungle.

  Act out in pantomime the character role of a growing tree.

EQUIPMENT

- Projection screen (or large sheet of paper on light wall)
- One, two, or three slide projectors
- Phonograph or tape recorder

MATERIALS

- MOPPET Kit

  One, two, or three sets of slides depicting various parts of trees in varying environments in different seasons

  Record or tape, "Switched on Bach," Columbia Records MS7194

  Poem, "Trees," from book Today is Saturday by Silpha Keatley Snyder, Antheneum, New York

- Also:

  Baggies containing parts of trees or large baskets containing parts of trees (apples, acorns, bananas, nuts, pine needles, pine cones, mimosa seed pods, elm, maple willow leaves, bark)

  Newsprint, crayons

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Seat children in a semi-circle on the floor... Say, "Today we are going to do an activity that is very special. I would like you to close your eyes and I will place an object in your hands. The object will not hurt you. Now, I want each of you to concentrate on the shape, weight and texture of the object. Think....how does it feel? Rub it against your cheek. How does it feel? Where did it come from? What is it part of?"		
Move around; give each child an object, repeating directions.		Move around outside of circle and direct children to call out what they think the object is when you touch them on the shoulder or head.
	Ask: "Where do all these objects come from?" (trees, woods, jungle, stores, etc.	Children open eyes and identify the object in turn.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Begin record of "Switched on Bach" with interspersed reading of poem, "Trees." At 8 second intervals, project slides of trees attempting to coordinate slides with verse. Continue playing recorded music with final projection of slides.	Children sometimes become so engrossed with projections that they rush forward to touch enlarged images or to peer down squirrel holes in trees. Use common sense in allowing children to explore space while imagining they are in the woods; they should not be allowed to interrupt the viewing of classmates. Ask: "Did you notice something about trees which you had not noticed before?" Ask: "What was the beginning of all these huge tall trees?"	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		Direct children in using dramatic pantomime to travel through the life cycle of a seed growing into a tree.
		Children move around and find a space to work in. Say, "Pretend you are a seed which has fallen from a tree onto the ground. Squeeze yourself into a ball. You're a tiny, tiny, seed covered by 'dirt!'"
	Tell story covering these phases the seed grows roots that cling to the soil during winter; a stem, and then a trunk forms and grows upward. With the arrival of spring rains and sun, buds form, leaves and flowers open. Over the years, the tree grows large, tall and fat. Some trees lose their leaves; some have animals living in them, etc.	Children pantomime the story as it is being told.
		Introduce particular situations to specific children. Ask, "May I live in the hole in your tree? I'm a squirrel and I need a home."

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		Encourage children to record in a crayon drawing a picture of the special kind of tree each pretended to be.
Play tape or record used during projections while children draw.	Talk to children while they are working.	
Related Activity: Suggest to children that they tell you how they felt when they pretended to be a tree.		Sample writing: Tree Feelings I felt heavy with apples. My insides squiggled because a squirrel stored his nuts in my tummy. I was cold when I lost my leaves. - Bobbie Garfinkel and Anne Battle -

GRADE - FIRST, SECOND

TREES, PART II

OBJECTIVES

- At the end of this lesson the child will be able to:

  Demonstrate an awareness of the necessity of developing habits of work to provide shelter, food, warmth, and materials necessary for survival.

  Identify with the attitudes persons have toward people who do not work for sustenance but depend on others to take care of them even though they are physically and mentally capable.

  Act out character role in pantomime with appropriate feeling and movement.

EQUIPMENT

- Overhead projector
- Projection screen
- Piano and/or xylophone

MATERIALS

- MOPPET Kit

  Transparencies of drawings of a specific oak tree during four seasons. One drawing will have leaves, one will have buds on trees, one will be barren, and one will have leaves of different colors.

CREATIVE DRAMA

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Ask children, "Do you recall what we were discussing in our previous class meeting? "(parts of trees)	
	Introduce children to idea of creatures that could live in trees. Children name and identify creatures that live in trees: owls, cats, birds, bugs, worms, squirrels.	Children act out in pantomime the movements and habits of these creatures. Children pretend to be creatures sleeping, waking, eating, cleaning, exploring.
Teacher plays improvised piano and xylophone music to accompany children's movements.		
Tell the story on the attached sheet to the children. Change transparencies on the overhead projector to coordinate with changes of events in Herbert's life.		When the story, "Herbert, the Lazy Squirrel" is over, children will be asked to act out in pantomime and dialogue parts of the story.

- Anne Battle -

Herbert, the Lazy Squirrel

Mrs. H. Herbert Squirrel, Sr. lived in a big yawning oak tree in the middle of my backyard. From the time I was small, I remember that tree, growing little by little, stretching its dark gray brown body up, up to the sky. It made me feel cozy and warm each time I looked out my window, because its arched arms seemed to caress the white clapboard house I lived in.

Mr. and Mrs. H. Herbert Squirrel, Sr. had lived in the tree for many years and they were very popular among the birds, the rabbits, the snakes, and bugs who occupied the trees and bushes in my backyard. However, in the winter of 1970, something happened. Mrs. Squirrel had called Mr. Squirrel into the living room which they occupied in the huge oak tree. She told him the joyous news that they would soon be the proud parents of a baby squirrel.

Mr. Squirrel immediately hopped out to tell Mr. Robin, Mr. Rabbit, and all the other animals. He was so proud! All fall he collected nuts to make sure that he would have plenty of food throughout the winter to provide for the baby and his wife.

Unfortunately, one night he scurried too close to the street searching for a nut that had rolled away from him into the street. Without thinking, he scurried into the street after the nut and was instantly struck dead by a passing truck. The truck driver felt terrible and so did all the animals and birds that lived in the backyard. I felt badly too, because there were lots of times we had carried on conversations in my backyard. I felt sorry for poor Mrs. Squirrel.

Herbert Squirrel, Jr. was born that winter in the tree. When spring came, Mrs. Squirrel proudly showed her new son to Mrs. Robin who had returned from the south and to Mrs. Mouse, Mrs. Owl, and the Rabbits.

As the season passed, all the animal children followed their parents' directions and learned how to collect their food, prepare shelters, and defend themselves. That is, all but Herbert Squirrel, Jr., who was extremely lazy! He would never search for food. His mother exhausted herself; at one point, on a very cold day, she became so weak that she developed a very bad cold and had to be removed by me to the veterinarian. She was so old that the veterinarian decided to remove her to the zoo, where she could remain inside during the long, cold winter.

Lazy Herbert slept so much that he wasn't aware of his mother's being carried to the vet's. When he finally did wake up, he called in his lazy way for his mother to bring him some food. He tumbled out of the tree and became aware of the fact from Mr. Owl, that his mother had been taken away. He cried and begged for food, but nobody had enough food to sustain him through the winter. Mr. Owl and Mrs. Rabbit chastised the squirrel and said that he should be punished and perhaps then he would realize the necessity of working to provide food and shelter for himself.

It was then I interceded and asked Herbert if he would be willing to change his ways if I provided some food for him. I made a bargain to take him to the zoo where from that day he had to work to provide food for the older squirrels who found it difficult to move. He was once again united with his mother and Herbert kept his bargain.

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GRADE - FIRST, SECOND, THIRD

FOLLOW ME!

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify situations in which children tend to follow other children.

  Recognize and identify the reasons that motivate children to attempt to follow others.

  Identify situations posed to children to follow -- which would prove unsatisfactory in the end result.

  Identify the variety of emotions experienced by individuals in their pursuits of following others.

  Act out a character role in an improvised scene.

EQUIPMENT

- 16 mm film projector
- Movie screen
- Drum or tambourine

MATERIALS

- MOPPET Kit

  16 mm film, "Follow Me," from Magic Moments Series, 1969, Encyclopedia Britannica, Educational Corp.

- Also:

  Paper, crayons/markers (first grade activity)

LESSON SCHEME

INPUT	INTERACTION
Seat students informally in a circle on the floor.	Ask students to think about the last time they were involved in a situation of following one or more children in some activity. "What was the activity?" (playing ball, jumping rope, skipping, exploring the seashore, etc.) "How did you feel?" (afraid, sad, excited, happy) "What happened as a result of following the children?" (we got lost, I got punished, my friends left me)
Show the film, "Follow Me." Encourage students to observe the kinds of situations that occur in which the children feel it necessary to follow each other. What kinds of feelings do the children communicate as they attempt to follow each other?	Ask the children to share the situations and feelings they perceived (saw) in the film.

EXPERIENCE

As the guiding teacher, ask the students to find a space around the room in which they can begin creating pantomimic movement in response to word stimulus from the teacher.

All students are encouraged to participate in movement, en masse, while remaining aware that they must not infringe on each other's acting space. It

LESSON SCHEME (Continued)

EXPERIENCE

may be helpful to the guiding leader to use a tambourine or drum to beat out varying rhythms for different word inputs.

Some words that can be used to stimulate pantomimic movement are the following:
climb, run, walk, skip, pull, push,
bang, leap, hop, crawl, mush

After the word stimulus is given by the teacher, an accompanying rhythmic sound can be played. The students then use their individual imaginations to plan whom they are following, why and where they are following him as they create pantomime.

For example, when the word climb is suggested, the individual children decide on a situation to act out using the word. (a ladder, mountain, rope, etc.)

After class has created individual pantomimes, briefly discuss some of the environments (places) the students were in during pantomimes. These might be a hill, a mountain, a hole, a creek, a sandpile.

For first grade level, ask students to use their imagination to draw a picture about what happens one day when they hear a clicking sound and follow it. What happens? Is the experience adventurous, exciting, dangerous?

Children should create individual paintings and discuss them with each other.

In second and third grades break up the class into groups of three persons, and assign the task of creating a dramatic improvisation, using speech and movement, which

LESSON SCHEME (Continued)

EXPERIENCE

shows what happens when one child suggests that the other two children follow him or her in a specific activity. The activity could be anything such as going swimming, making a peanut butter and jelly sandwich, playing ball, etc.

The idea for the skits should not be suggested or imposed by the teacher, but left to a group decision. After deciding the nature of the characters and action for each improvisation, each group acts out its skit for the class.

Class members evaluate the positive aspects of the scenes, led by teacher guiding questions:

> How was each character communicated through dialogue or movement?
>
> Do you agree with the decisions made by the actors in creating their roles? If you were playing the scene, would you have made the same decisions?

Through the evaluation of each scene by peers but led by the teacher, the classes should become aware that the setting, characters, and problem or crisis in a scene are communicated through the actor's dialogue and action.

- Anne Battle -

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GRADE - FIRST, SECOND, THIRD

BELLS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Describe the variety of environments associated with bells.

  Distinguish between pitches made by bells of various sizes.

  Translate the quality and pitch of bells into creative body movements.

  Act out a character role in a scene motivated by a bell.

EQUIPMENT

- Variety of bells: dinner, jingle, teacher's, storeclerk's, church, alarm clock, doorbell
- Slide projector
- Projection screen
- Tape recorder

MATERIALS

- MOPPET Kit

  Slides depicting people or places where bells are used

  Tape recording of sounds of bells

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Introduce a variety of bells by ringing each bell individually while children close their eyes..	Ask the children to name and identify the environments in which the bells would be found. Ask the children to describe the characteristics of the sound created by each bell.	
Show slides of environments in which bells are used.		
Play tape recording of sounds of bells.		Guide children to move in the rhythm and shape of the various sounds of the bells; for example: church bell - heavy and booming alarm clock - erratic and sharp jingle bell - prancing and light
	Ask the children to describe characters who use such bells. (teacher, priest, storekeeper, Santa, Salvation Army person)	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Divide the class into groups of three children. Assign each group the task of creating an improvised scene in which they choose one bell to represent an environment or setting for the scene. The children assume and act out characters that would enter the setting for a specific reason. Each character's dialogue and movement should indicate whom the character represents, why he/she has entered the scene, and what his relationship is to the rest of the characters. One character in the scene should have some kind of problem that needs to be solved. The scene may include the resolution (solving) of the problem.
	After each scene is presented, discuss the characters, the bell, and the place where the scene took place from a positive standpoint. Consider such questions: "What was communicated through the dialogue or movement?" "If the scene were done again, what information needs to be added or changed?"	

- Anne Battle -

GRADE - SECOND, THIRD

ME, TOO?

OBJECTIVES

- At the end of this lesson the child will be able to:

  Identify reasons why young children exclude others from group play.

  Identify techniques of gaining group acceptance in play activities.

  Act out roles of the "outsider" who wants to be a part of a group and "insider" who is already a member of the group.

EQUIPMENT

- 16 mm projector
- Projection screen

MATERIALS

- MOPPET Kit

  16 mm film, "Me, Too?" from Magic Moments Series #2870, Encyclopedia Britannica Educational Corporation.

- Also:

  Paper, crayons, markers

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LESSON SCHEME

INPUT

Show film loop, "Me, Too?"

INTERACTION

Ask children to discuss why they think the boy on the beach knocked down the children's sand fort.

"Did the boy really enjoy knocking down the fort?"
"Why would he do such a thing?"
"Why didn't the children let the boy join them in creating the sand fort?"

Divide the class into groups of three children. Ask the children to plan a situation to act out in which two children are busy in a play activity and a third child tries to join them. They should make the ending clear so that everyone will understand if the third child was welcome to join the play activity. If he was not allowed to join in, make it clear why he was not allowed to do so.

EXPERIENCE

The children should be given a certain amount of time to plan their improvisations, while the teacher circulates and gives assistance where necessary.

Each group presents the skit so prepared.

After each presentation, the class should evaluate each by considering the following questions:

"What game were the children playing?"
"Who wanted to join the activity?"
"Was the 'outsider' accepted or rejected by the group? Why?"

LESSON SCHEME (Continued)

EXPERIENCE

As a follow-up, have students draw with crayon or magic marker on individual papers a three part story which illustrates a situation of some children involved in a play activity. A strange or new child desires to enter the activity and either is or is not accepted into the group.

- Anne Battle -

GRADES - FIRST, SECOND, THIRD

BRINGING AND KEEPING A PET AT HOME

OBJECTIVES

- At the end of this lesson the child will be able to:

  Name the variety of animals, insects, etc., that can be kept as pets.

  Describe and demonstrate the muscle movement of different pets... crawling, walking, swimming, etc.

  Identify the needs of pets and the necessity of providing for those needs.

  Identify reasons why people dislike some animals as house pets.

  Act out a character role in a story involving finding and keeping a pet.

EQUIPMENT

- 2 projection screens
- 2 slide projectors
- Phonograph

MATERIALS

- MOPPET Kit

  Two carousels of slides picturing animals which might be kept as house pets

  Record: "Carnival of the Animals," Saint-Saens, Music Appreciation Series #MAS-4035, Educational Audio-Visual, Inc., Pleasantville, New York

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show slides of animals and play record, "Carnival of the Animals."	With class sitting in a circle, ask: "How many of you have a pet?" Children name pets, in rotation, and tell about each.	Guide the children in acting out in pantomime movement the variety of pets mentioned by classmates. Examples to be introduced by teacher: Cat drinking milk in the sun. Dog chewing on a bone, going for a walk, taking a nap. Fish in a bowl swimming, searching for food. Bird flying, chewing a worm. Monkey in a tree. Rabbit hopping, chewing a carrot.
Teacher comments on particularly strong muscle movement, facial and head movement, etc.	Guide children toward a discussion of feelings toward pets. Ask: "Have any of you ever brought home a pet your mother wouldn't let you keep?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Children relate experiences about picking up stray cats and dogs. They describe parents' reactions and reasons for not allowing pets in the home. (reasons: animal wasn't well; it belonged to someone else; mother had enough to do; allergies)	
Comment that people sometimes have good reasons for not allowing pets in the home, but that it really makes us feel badly inside when we want a pet and we aren't allowed to keep it.		
		In groups of three, children are asked to plan a dramatic improvisation using the following guidelines: You find a stray cat, bring it home, and want to keep it. Your mother has just bought a new sofa. Your best friend is moving and will give you her puppy since she's moving from a house into an apartment. You run home to ask your mother if you can keep the dog.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		You're helping your best friend get rid of her kittens and she asks you if you want the last one that hasn't been sold. You found a bird with a broken wing. Your teacher is going to Europe for the summer and has asked if anyone in the class would like to keep a pet rabbit until the fall. Have one group at a time come to the center of the room and act out its scene in vacant room space. Child in the group says, "focus" when the group is ready to begin and says "curtain" when the situation is over.
	Guide the class in evaluating the improvisations. Ask: "Which person created a character that was really believable in action and dialogue?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Children identify those who developed particularly exciting movements as a specific household pet.	
	Children identify the attitude communicated by the mother in each scene.	
	Children describe feelings for fellow children who couldn't keep the strays.	
		- Anne Battle -

FILM MAKING RATIONALE

Films are an everyday experience for most children and are a real portion of their environment. Filming allows the student or teacher to become an active participant compared to the normal passive viewer. Through exploration both the students and teachers will be able to see the possibilities of film making.

Film making consists of a number of different kinds of cameras, projectors, and materials. Included are 16mm movie camera and projectors, as well as Super 8mm movie equipment, ektagraphic kits and 35mm camera which can produce slides. Each piece of equipment can be understood in a short time, experience being the teacher. Children, too, can learn and understand the equipment through experience.

The first film should be one of experimentation for the young film maker, concentrating on the various kinds of filming possible with each camera. Since much of filming is mechanical, it is important that some forethought and planning be given to the material to be filmed and how you, the film maker, can take advantage and control the environment.

Film making in the MOPPET manual has been written, so that a number of primary lessons for animation will occur before an entire film with a storyline is encountered by a class. Concepts about an animated film should begin with the first lesson, but with a greater stress on creating new and original movements through drawing. In addition, the kinds of animation should be made available to the film maker so that students can use each to his or her advantage.

All classes should begin with a basic experience depending on the age of the group involved in filming. Young film makers could begin with clear leader, which consists of drawing directly on clear film with magic markers. This is successful at any grade level. The objective to be kept in mind is that what appears on film will be projected on the screen.

For third grades and older groups, the flip-book, or pencil test, is an excellent first lesson. It is an honest way in which many film makers do entire films. The advantage of these latter two experiences is that the student can see movement immediately. The young film maker can quickly connect the movement to the image appearing on film.

A series of lessons follows using various inputs or film applicable to the theme and objectives to be covered in these lessons. After the first experience, student involvement on the theme, characters and movements should follow. The cut-outs, pencil tests, dioramas, etc., should be created in the experience portion of this lesson.

At this point of development, some reference to the vocabulary used to film should be a conscious objective. A hands-on experience of the various camera angles, movements, knobs and rings on the camera is the best teaching device for any new learner.

The final lesson should pull together the three previous lessons. Experience in creating a sound track with a tape recorder should occur; titles should be added; and editing of the film should follow.

A general theme where each child can contribute to the total film, but where a storyline is not mandatory, is more advantageous than missing portions of a story. Begin by listing the characters to be included in their film on the board. Example:

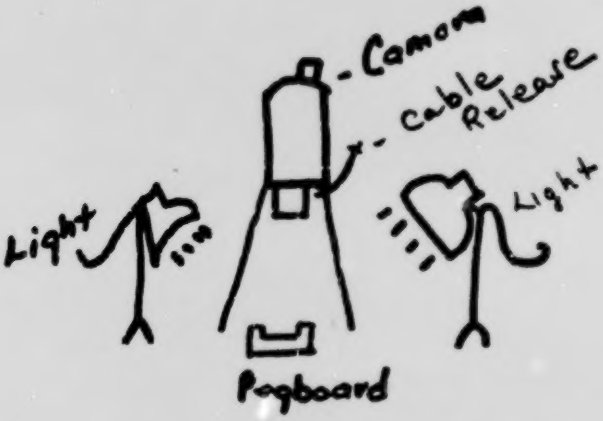
Theme - Circus

Characters - Clowns riding cars
Monkeys on bicycles
Strongmen lifting weights

Cut-outs are a quick way for an entire class to complete their objectives. Pencil tests, diorama, and small objects are other possibilities in creating this environment.

When concentration is on filming each scene, a rotation of jobs will give everyone a chance to experience working with the camera, lights, and characters appearing in the movie. The diagram below shows the way the equipment is set-up for filming "cut-outs" and "pencil tests." The camera should be placed on a tripod pointing down at the cut-outs and pencil tests. Two floodlights should be placed at 45° angles to the "cut-outs" or "pencil test." The background should be placed on pegs between the tripod on the floor.

Diagram



Work with five students at a time; plan another activity for those waiting since filming usually takes a long time. Begin and end each sequence with extra frames so that the viewer can see the action begin and end. Cut-outs are best filmed at four frames for each picture, since they are very jumpy. Pencil tests and cut-outs can vary in speed. By releasing the cable two or three times the action will go more quickly and more than four will set a pause or stoppage of the action. Make sure the tripod does not move, or the characters will appear as still drawings.

In all lessons make sure the students see the film as soon as possible. Most times students become more critical of their own film after it is viewed by the class. This criticism makes each student aware of the possibilities as well as the limitations of animation. Criticism also helps to determine how to complete the film with soundtracks, editing, and titles. This should be done with every lesson so that the completed film can pull all the fragments of each lesson together.

A second cycle of lessons should begin with a storyboard, different from a script. Storyboards include pictures, line-of-action, and a story with dialogue. Some classes might choose to do another film using different materials to experience other methods of animation; this can be determined only by the classroom teacher and the students.

Other follow-up lessons can involve the students in other photographic equipment. Storyboards can be used to create slides and a soundtrack through student-made pictures and stories. Slides are made with Ektagraphic Kits which include two stands with close-up lenses, a Kodak instamatic camera, and directions. Soundtracks are made with a tape recorder and cassette tape. After the film has been developed, slides can be sequenced according to the story and soundtrack.

Photograms allow the student to experience through doing and watching the effect of photographic chemicals on photographic paper. It is also a way for the student to understand what happens to the film after it is taken with a camera.

All filming should be done under the guidance of the classroom teacher, but each student should take part in the activities. Again, experience has the advantage of retaining the information in comparison with just talking about it.

The possibilities are endless and a teacher should take advantage of filming as another path of expression for the student. Exploration is the key to filming. The more you become familiar with the equipment, the more you and your students will realize the extent of the possibilities in filming.

- Susan Evans -

GRADES - KINDERGARTEN, FIRST, SECOND

CLEARLEADER

OBJECTIVES

- At the end of this lesson the child will be able to:

    Visualize one frame of film.

    Draw pictures for 1/4 of a second, 1/2 second, and 1 second.

    Compare cartoons in magazines to animated films.

EQUIPMENT

- 16mm projector and overhead projector
- Projection screen
- A-V cart and cord

MATERIALS

- MOPPET Kit

    16mm film, "Blinkety Blank" by Norman McLaren or "Hen Hop"
    International Film Bureau, Chicago, Illinois

    Transparency showing frame

    Flipbooks

- Also:

    Clearleader

    Sharpie-magic marker

    Tape

    Rolls of paper

LESSON SCHEME

INPUT	INTERACTION
	Ask the students: "Where would you find cartoons?"
	They will refer to newspapers, television, movie theater.
	"What is the difference between a cartoon in a book and one in a movie?"
Show students sections from a film or flipbook.	Ask the students to make comparisons between the pages.
Show film, "Blinkity Blank."	
Demonstrate to students: how to draw on clearleader how to count frames for a second's length of film.	
Use overhead projector and transparency showing frames.	Discuss any problems presented by the students after the demonstration and answer any questions.

EXPERIENCE

Spread film on the floor and tape film to rolled out paper.

Give each student a chart showing the frame area on the clearleader. Have each student draw in one frame; add five images (making a total of 6, then 12, then 24.)

Have students repeat numbers, changing image for each new number.

-Susan Evans-

GRADE - FIRST

LIONS - I - UNDERSTANDING THE SUBJECT

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Be aware of the different living environments of the lion.

  Compare the way a lion survives in his natural environment, as opposed to a controlled environment.

  Understand that animation is a series of drawings made from paper.

EQUIPMENT

- Projection screen
- 16 mm projector or super 8 mm projector

MATERIALS

- MOPPET Kit:

  16 mm film, "Circus", Bailey Film Assoc., Color, 8 min., 1961 or student-made film on cut-outs

  Flip-books (student-made or commercial)

  Sample cut-outs

- Also:

  Paper, scissors, crayons or magic markers

  Construction paper

LESSON SCHEME

INPUT	INTERACTION
Have cut-outs and backgrounds available for demonstration. Use flip-books (a series of consecutive pictures varying slightly) to make comparisons between the two methods.	Ask students: "What differences do you see between the two cut-outs?" "What appears the same?" "How will the character move?" Point out that the portion which is different will move. Make some comparisons using flip-books. Compare cut-outs to flip-books.
Point out some of the important movements: cycles, walking, bowing.	
Show film made with cut-outs, "Circus"; ask the students to observe the cut-outs in the movie.	Ask the students: "What were the different kinds of movements seen in the film (walking, bending, etc.)." Develop a general script with words using the theme of lions. Ask the students where lions live. Jungle Zoo Circus "What does a lion do? What do they eat? Where do they sleep? Where can you see a lion?" Jungle - hunts for food, sleeps, drinks water. Zoo - lives in cage, people can watch lion. Circus - does tricks.

LESSON SCHEME (Continued)

EXPERIENCE

Make cut-outs from construction paper; lions, trees, hoops, cages, etc.

Anything that moves-lions, people, etc., needs to be cut from construction paper.

The background (the zoo, the circus or natural environment) can be drawn on large sheets of paper.

-Susan Evans-

GRADE - FIRST

LIONS - II - FILMING

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Film a series of inanimate pictures or objects with movie camera.

  Work with a group directing or assisting others during filming.

  Move or place pictures in order of filming.

EQUIPMENT

- Camera
- Tripod
- Lights
- Cable release

MATERIALS

- Film
- Objects, bond animation, or cut-outs

LESSON SCHEME

INPUT	INTERACTION
Show students how to move the cut-outs and what they will do when filming with the camera.	Camera person releases the cable release one frame at a time as necessary for each movement.
Plan other film activities for those waiting to film.	Light person turns on lights to trigger the light meter to allow sufficient light to enter the camera. Teacher should check lights for student.
	Prop person moves cut-outs in small increments.
	Either have students talk about their sequence or have the group keyed into the section to be filmed.

EXPERIENCE

Work with five students at a time. Each student should be given a job: filming, lights, camera, props.

Rotate students after each section of filming has been completed with cut-outs or props.

Repeat sequence until the entire class has experienced filming an animated movie. Camera person releases shutter with cable release. Light person turns lights on and off before and after filming. Prop person moves cut-outs or places bond animation in order to form action.

- Susan Evans -

GRADE - FIRST

LIONS - III - CREATING A SOUNDTRACK

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Criticize his work and its overall effect in film.

  Connect the work prior to filming to the visuals projected.

  Create a soundtrack from instruments, sounds or commercially recorded music on records.

EQUIPMENT

- Phonograph - cassette recorder
- Super 8 mm silent projector
- 8 mm camera and film
- Tripod and flood lights

MATERIALS

- Student-made film
- Several records or rhythm instruments and cassette
- Crayons or magic markers
- Paper

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Show film made in previous lesson to students.	Ask students to comment on their own film: "What parts did you like?" "Are there any parts blurred, jumpy, etc.?" Work on small sections at a time. Ask: "What sounds could you make when you see the lion or what words could you use to tell what the lion is doing or saying?" After the word or words - or sounds - have been determined, ask each student to be responsible for that section of the soundtrack.
If necessary, divide the class into two groups: one to work on titles and the other to work on the soundtrack.	Have the class give a title to the film.

EXPERIENCE

Have a few students print the titles and draw the pictures needed to complete the movie.

Have students film the titles.

Have the second group record a soundtrack using rhythm instruments and voices.

After film is processed, splice in the titles. Play back soundtrack with completed film, again evaluating the film and soundtrack. Make any changes necessary.

-Susan Evans-

GRADES - FIRST, SECOND

STORYBOARD - I: PLANNING

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Create an original story with the entire class participating.

  Translate images created by the story into pictures for filming.

  Realize how cut-outs are used for filming.

EQUIPMENT

- Super 8 mm projector/16 mm projector
- Tape recorder
- Screen

MATERIALS

- MOPPET Kit:

  Sample cut-outs and backgrounds

  16 mm movie, "Circus," Bailey Film Assoc., Color, 8 min., 1961

  Student-made 8 mm film

- Also:

  Blank cassette tape

  Magic markers/crayons, 9" x 12" paper

  Scissors

LESSON SCHEME

INPUT	INTERACTION
Show film, "Circus" or super 8mm film.	Discuss action in film.
Use cut-outs previously made from construction paper with separate backgrounds.	Talk about cut-outs and how they're used to create a story through visuals.
	Ask: "In what ways can the dog move to get across the street?" (walk, run) "How do you think cartoons are moved using cut-outs?"
Make sound effects: whistle, tap, (different tempo, rhythm), knock.	Talk about the sound effects; ask: "What does the sound remind you of?" "Who creates such a sound?" "What would the character look like, or do?"
	Record the dialogue simultaneously.
Play back tape recording of story just told.	Ask students to listen for characters, locations. If changes need to be made, where and in what ways would they make a change?

An example of a story developed by a first grade follows:

HIDE AND SEEK

(Characters were two birds and a dog)

Scene I:	Dog knocks on door and bird answers. Dog asks, "Do you want to play a game outside?"
Scene II:	The animals sit and think about a game to play; they decide to play hide and seek.
Scene III:	Dog hides his eyes and the birds hide. The dog looks in the garden, tree, in the house under furniture, finally finds birds under the couch.

LESSON SCHEME - (Continued)

Scene IV:	Birds count and the dog hides under the bed. Birds search until they find dog.
Scene V:	All go home and fall asleep because they have become tired from playing hard.

EXPERIENCE

Having internalized the storyline, each child should be given the opportunity to express the spoken word with a visual representation on paper. These pictures should be included as part of the final film. Use magic markers or crayons and 9" x 12" sheets of paper to complete this objective.

-Susan Evans-

GRADES - FIRST, SECOND

STORYBOARD - II: CARRY THROUGH

OBJECTIVES

. At the end of this lesson the child will be able to:

Organize a script for shooting an animated film.

Draw one scene to be used for filming.

Participate in a group effort towards a completed film.

EQUIPMENT

- Tape recorder

MATERIALS

- Student-made tape from Lesson I
- Paper
- Magic markers
- Scissors
- 9"x12" sheets

LESSON SCHEME

INPUT	INTERACTION
Playback the tape so that the class can visualize the different areas needed to be drawn in cut-out form.	Discuss the characters, their appearances, color, shape and other features. It is necessary for the character to appear with the same features throughout the film.
List characters: Dog with spots Two birds Living room Tree Door Etc.	Separate the backgrounds or scenery from the characters. Ask each student to be responsible for a different area of the storyline.

EXPERIENCE

Each student chooses one character, object, or location to create with magic markers or crayons. Remind the children of the following points:

- Make each character large for easy movability.
- Color dark and fill in each character well.
- Outline in black to make each object or character stand out.

If there are not enough characters, divide the class into two groups. The second group can choose a theme and work on cut-outs to complete the second movie.

Example: Objects or people for the terms small, smaller, smallest, or heavy and light.

-Susan Evans-

GRADES - FIRST, SECOND

STORYBOARD - III: FILMING

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Experience the process of animation through filming.

  Through participation become aware of the various activities involved in making a film.

  Move the cut-outs in such a manner as to carry out the objectives of the storyline.

EQUIPMENT

- Super 8 mm camera
- Tripod
- Flood lights
- Cable release

MATERIALS

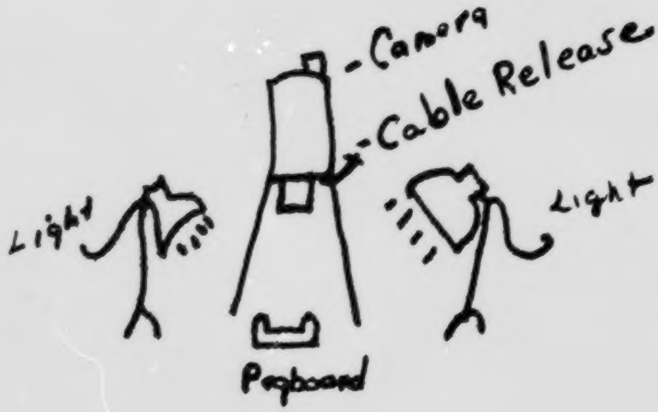
- Masking tape
- Super 8 mm film
- Extra lights and batteries
- Storyboard
- Cut-outs and background made in previous lesson

LESSON SCHEME

INPUT

Have storyboard accessible so the students can refer to the storyline while filming. Use cut-outs made in previous lesson.

Set up equipment consisting of a camera, tripod, lights, and pegs for art work.



INTERACTION

Explain the function of a camera crew:

Camera person releases the cable, one frame at a time, as necessary for each movement.

Light person turns on lights to trigger the light meter to allow sufficient light to enter the camera. Check light meter for students.

Prop people move cut-outs in small increments.

Read or talk through each scene so that each group knows where to start and end.

EXPERIENCE

Group of five children come up at one time. Plan another film activity for those waiting to film.

Have one film person, one person for each light, and two people to move the cut-outs (props).

Repeat sequence until the entire class has gone through the experience of filming.

Have each student participate in all aspects of filming. Rotate positions to give each child the opportunity to play the roles of camera person, light person and prop person.

LESSON SCHEME (Continued)

EXPERIENCE

Each group films one scene using characters necessary.

Camera man releases shutter with cable release. Light person turns on light during the filming. Prop person moves cut-outs to form action.

-Susan Evans-

GRADES - FIRST, SECOND

CONTACT SLIDES

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Remove a picture from a magazine and turn it into a slide.

  Recognize the dots used to make up a picture.

  Select or choose pictures to compile slides using one theme.

EQUIPMENT

- Slide projector
- Screen
- A-V cart and cord

MATERIALS

- 1 roll Contact paper, clear
- Clay base magazines: Family Circle, National Geographic, etc.
- Liquid soap
- Pail and water
- Ready mount frames

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
	Discuss the children's experience with images: "Where have you seen a photograph?" "How is a photograph different from a movie?" "How are they the same?" "Do you know what a slide is?"
Demonstrate how to make a slide from a photograph in a clay base magazine. Find a picture. Separate contact paper from backing. Press the picture on the contact paper with fingernail. Put contact paper and picture in water. Soak for two minutes. Picture should remain and paper should fall off. (If picture does not remain, the magazine is not clay based.)	
Show students the resulting slides on a projection screen.	"Does this look the same as the original picture?" Comment will probably be made on the enlarged dots.
	Discuss with the class possible themes that could be used for the making of slides in class.

LESSON SCHEME (Continued)

EXPERIENCE

Each student is given a magazine, a pair of scissors, contact paper, paper towels, and a cup of soapy water.

Search for pictures that illustrate theme chosen.

Follow same procedure as in the demonstration.

Note: If the pictures don't come out, check magazine. The student may have forgotten to rub contact paper or to press hard enough. TRY AGAIN!

-Susan Evans-

GRADES - FIRST, SECOND, THIRD

ANIMATED FACES

OBJECTIVES

- At the end of this lesson the child will be able to:

  Recognize that animated films are a series of drawings with slight variations.

  Understand how to make a character look the same and, in addition, have it turn its head in any direction.

  Realize that the images appearing on the screen are the drawings made by the student.

EQUIPMENT

- Super 8 mm projector and/or 16mm projector
- Screen
- Overhead projector

MATERIALS

- MOPPET Kit

  "Animated Faces" (resource sheet, transparency, samples)

  Super 8 mm film on Animated Faces - (student made)

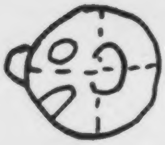
  16mm film, "Plum Pudding," Yellow Bowl Workshop,
  62 Tarbell Ave., Lexington, Mass., 02173

- Also:

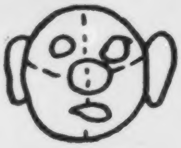
  Cut-outs/crayons/scissors

DRAWING AN ANIMATED FACE

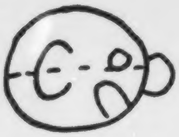
To turn a head from left to right:



Left

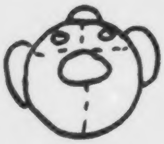


Straight

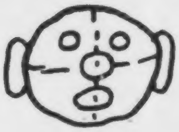


Right

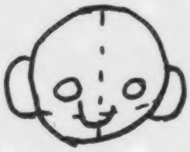
Moving a head up and down:



Up

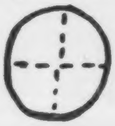


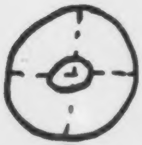
Straight



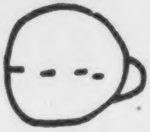
Down

Begin by drawing a circle, adding a dotted line horizontally then another line vertically. The dotted lines are called the line of action, which determines the direction of the face.

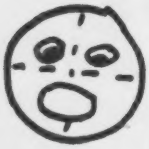




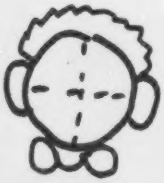
The point where the two lines meet is the place where the nose is drawn.



A side view: one line of action is the circle; the other is a horizontal line.



Above the horizontal line and to each side of the vertical, an eye is drawn. Below the horizontal line, a mouth is drawn.



Other features can be added to complete the face, ears, hair, hats, etc.

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Show students' super 8 mm film on Animated Faces.	Discuss how a cartoon character is constructed for filming.
Show overhead transparency of animated faces.	Draw a circle on the board. Ask: "Where would a nose be drawn for a forward direction?" "Where would we find other facial features--in the center, above the nose, and below the nose?"
	With another circle on the board, ask: "Where would the nose be placed if the character looked toward the right?"
	Draw another circle and ask the students to complete this last head.
Show the film done in this manner so that the students can visualize the movement of the head.	

EXPERIENCE

Ask each student to draw a series of three original faces according to these directions:

> Make sure no two faces are drawn in the same direction.
>
> Try to keep the faces the same size.
>
> If color is added, make sure that the color remains consistent for the three heads. For example, if the first character has red hair, all the characters should have red hair as they face all directions.

-Susan Evans-

GRADE - SECOND

TWO-PAGE ALPHABET ANIMATION

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Draw one character in action.

  Create a picture by using the alphabet.

  Observe movement in flip books and on film.

EQUIPMENT

- 16 mm projector
- Screen
- A-V cart and cord

MATERIALS

- MOPPET Kit:

  16 mm film, "Alphabet" B&W, 6 min, National Film Board of Canada

  Flipbooks

- Also:
  8" x 11" bond paper

  Crayons, pencils

  Black Flair pens

LESSON SCHEME

INPUT	INTERACTION
Show flipbooks to the class. Explain what a flipbook is and why there are changes in each successive page.	
	Discuss the flipbooks with the children: "How are these flipbooks alike?" "How are these flipbooks different?"
Show film, "Alphabet."	"How do you think this film was made?" "Is it similar to a flipbook?"

EXPERIENCE

Ask each student to choose a letter of the alphabet and draw a picture depicting that letter.

Give each student a second paper and work with the class as they create animation:

> Show that by tracing some portions and moving others the object will appear to move.

Flip pages so students can see objects move.

-Susan Evans-

MOVEMENT RATIONALE

The body is the instrument of movement and of dance. Students must develop familiarity with what the body is capable of doing.

The students need to experience the body moving both as a whole and in separate parts. Attention must be given to individual areas in order to develop a basic understanding of body parts and their relationship to one another. Movement should be taught so that students understand that their bodies are capable of both literal and non-literal expression. They need to experience bodily movement in a multitude of combinations, so that the body does, indeed, become an instrument of expression.

Energy involves the ability to put forth effort. It is the source of movement. The use and control of energy produces various movement qualities. A movement can be strong, sudden, angular, direct, and controlled. It can be light, unhurried, round-about, and free. The elements of energy interact in solving problems in movement. The basic energy elements include:

Percussive--sharp, strong

Sustained--smooth, even

Swinging--suspension

Vibrating--shaking

Movement takes place in space and brings to life the awareness of shape. Shape is the mobile or immobile design of a body or a group of bodies within space. Space begins to include a direction--forward and backward, side, diagonal, up and down, around. As one moves through space, a floor pattern is created. Every movement exists for a period of time. Time serves as an organizer and ties together the elements of dance.

The four basic lessons in the manuals encompass the elements of movement. These lessons are invaluable to the student and are very necessary before going on in the area of movement.

The lessons are presented so that the classroom teacher can feel confident without specific training in dance or movement.

- Marian Carter -

GRADE - KINDERGARTEN

CLOUDS/MELTING

OBJECTIVES

- At the end of this lesson the child will be able to:
  - Experiment with controlled ways to rise and fall.
  - Make sharp (percussive) and sustained movements.
  - Enjoy individual and group movement.

EQUIPMENT

- Projection screen
- 16mm projector
- Overhead projector
- Phonograph/tape recorder
- Woodblocks

MATERIALS

- MOPPET Kit
  - 16mm film, "Snow," color, 8 min., King Screen, 1969
  - Tape: Vivaldi sonnet, "Winter"
  - Transparencies - Sonnet for "Winter" from album cover

LESSON SCHEME

INPUT

Show 16mm film, "Snow." The tape of music can be played throughout the lesson as the teacher wishes. Show transparency of Vivaldi sonnet, "Winter" simultaneously.

INTERACTION

Ask the children:

"What makes clouds move?"
"How do snowflakes form?"
"What shapes do snowflakes have?"

Discuss the images the children see and weather conditions that make clouds move and change shape. Children like to talk about snowflakes and clouds and the forms they suggest to them.

EXPERIENCE

The teacher invites the children to pretend they are clouds, while she is the wind.

The teacher produces wind by blowing several times. (Class has to be quiet to hear the wind.)

The children lie on the floor and assume cloud shape, each choosing his/her own shape.

Each time the wind blows, the "clouds" change shape.

Tell class that 4 breaths will produce freezing winds, then snowflakes. Remind children that all snowflakes are different. Invite the children to be snowflakes.

By count of 4, children assume shape of snowflakes and float through space.

Snowflakes melt through 8 counts to a sustained (legato) movement; they build back up into icicles through 8 counts to a percussive (staccato) movement, using drum or woodblock accompaniment.

Repeat with 6 counts (melting) and 6 counts (freezing); then 4, 2, and finally 1 count. Falling should be as silent as possible. End by melting into a puddle.

- Carol Henry -

GRADE - KINDERGARTEN

FREE TIME

OBJECTIVES

- At the end of this lesson the child will be able to:
  - Use music as movement motivation.
  - Change levels.
  - Demonstrate a variety of qualities.
  - Enjoy imitating another in a group.

EQUIPMENT

- Phonograph/tape recorder

MATERIALS

- MOPPET Kit

  Variety of musical selections on tape or record: East Indian, American Indian, African, Oriental, South American

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Play a record of unfamiliar music, chosen from the records brought to class. Start, perhaps, with the American Indian music.		
	Talk to the children about the record: "How does this music make you feel?" "What does this music make you feel like doing?" "Does it remind you of some place you have been or something you have seen?" Suggest to the students that often certain music makes you feel like doing something in particular with your body. Ask the children for possible movements suggested by this music. Tell the children that this is the way a dance can begin.	
		Teacher will instruct the class in the following way: "Listen to the music. When I put my hand on your head, invent a movement. Everyone will imitate your movement as closely as possible."

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		The teacher should move around the room, selecting new demonstrators to improvise new movements.
Play another type of music among those brought to class. Some suggestions may be East Indian, African, Oriental, South American.	Ask similar questions and stimulate similar discussion about each type as it is played.	After each type has been discussed, follow the above procedure with each record. As a possible alternative, the entire class can move to the music simultaneously in their own individual expressions.
	A comparison of types of music and movements can be made along the way: "Why do you think you feel like moving this way to this music when you did not move the same way to the last record?"	

- Carol Henry -

GRADES - KINDERGARTEN thru THIRD

CIRCUS (an indoor-outdoor lesson of 50-60 minutes)

OBJECTIVES

. At the end of this lesson the child will be able to:

Experience and experiment with varying qualities of movement through his body.

Create his own movement qualities through circus images.

Organize and perform a movement composition.

Watch and appreciate fellow classmates' ideas and movements.

Move in space by himself and with classmates.

EQUIPMENT

- Drum for teacher
- Grassy outdoor area, or maximum indoor space
- Projection screen
- Carousel projector
- 16mm film projector
- Record player

MATERIALS

- MOPPET Kit

16mm film, "Circus" BFA Educational Media

Slides of all types of animals, cartoons, classical paintings, monsters (compiled by children, if the teacher wishes)

Record, "Carnival of the Animals," Saint-Saens, Music Appreciation Series #MAS-4035, Educational Audio Visual, Inc., Pleasantville, N.Y.

LESSON SCHEME

INTERACTION

Discuss the concept of "circus" and set the mood for the lesson:

"Who has been to a circus?"
"What did you see?"

Allow each child to tell different things about a circus, emphasizing those things that move in a circus.

"How would like to go to a circus today?"

INPUT	INTERACTION
Turn the lights out; play the record.	
	Ask the children to close their eyes and imagine they are going to a circus.
Project the film, "Circus," and juxtapose the slides.	Ask the children to open their eyes.
Teacher emphasizes watching different movement qualities in the film.	
	Invite the children to make noises of animals as they see them in the film.
	As the film ends, ask the children to close their eyes again.
Turn on the lights. Announce, "Return to the classroom."	
	Children open their eyes.
Teacher suggests: "Now let's make our own circus. Find your own space in which you may stretch in all directions without touching anything or anybody except the floor or grounds."	Children find individual space to stretch out.
"When I beat the drum, put your body into the shape of the seal's ball and hold for 10 beats."	Children assume circular shape.

LESSON SCHEME (Con't.)

INPUT	EXPERIENCE
"When I beat the drum, see how you can move, holding this shape." Allow 20-30 beats.	Children experiment, moving only when drum dictates and avoiding everyone else.
Teacher suggests 7 to 12 shapes, ranging from small, slow movement to larger, more dramatic shapes. These might include: Ringmaster's baton & whip weightlifter's bar-bells animals: seal, monkey, elephant, tigers, ostrich lions, dogs, cats, giraffe human shapes: ballerina clown acrobat weight lifter	Children experiment with shapes in this order and make sounds. Occasionally, stop the class to watch a demonstration of a particular imaginative shape.
Teacher chooses 4 or 5 "ringmasters" from among those children who have demonstrated enthusiastically, uninhibitedly.	Suggest that the ringmasters choose 5 or 6 classmates and organize their own circuses. Allow 3 to 5 minutes for planning, emphasizing showing different parts of the circus and movement.
When the teacher beats the drum, the class assembles as an audience.	

LESSON SCHEME (Con't.)

INPUT	EXPERIENCE
Encourage the class to be a good audience before and after their own performances in their little groups.	
Play the Saint-Saens record and choose the first circus to perform, perhaps choosing the most attentive group.	
	Children enter on a train, demonstrate their circus, and leave on a train (as seen in the film).
	All circus groups watch until each has performed.
	After everyone has performed, the whole class may wish to join as one circus, trying each other's ideas.
	Suggest that children work on additional circus acts for the next lesson.
	-Priscilla Colville -

GRADES - KINDERGARTEN thru THIRD

MOVEMENT AND COUNTS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Demonstrate movement through space.

  Start and end a sequence of movement in a specific place.

  Begin to distinguish between "slow" and "fast."

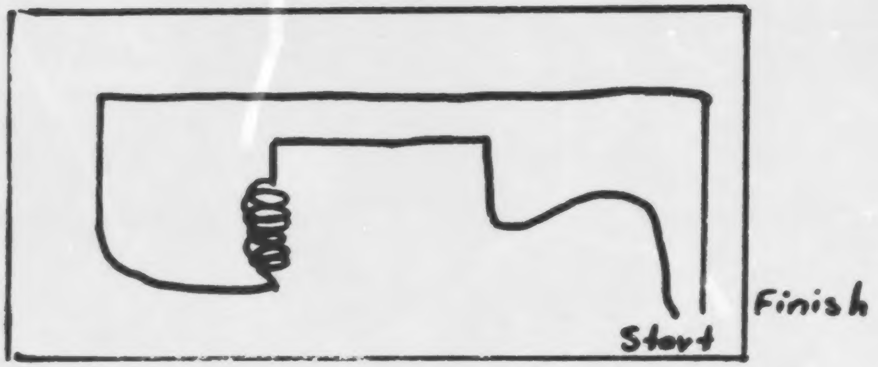
EQUIPMENT

- Overhead Projector
- Projection Screen
- Drum

MATERIALS

- MOPPET Kit

  Transparency:



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LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project the image of the transparency on the screen.		
	Ask the children to observe what is happening as you trace the lines of the image with your finger. "Have I started and stopped at the same place?" (Yes) "What kinds of paths has my finger traced as it moves along?" (Curved and straight paths) "Remember this. We will be doing this with our bodies later."	
Tell the class that you are going to beat the drum 15 times. Ask the class to count the beats as you make the sound.		
		As the drum beats, the children will count to 15. The tempo can be changed when the counting is repeated.
	"Was there any difference in the way I beat the second time?"	
Prepare the class for a change of rhythm within the 15 counts. Tell them this is harder to do and calls for watching and listening very carefully.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Set up a pattern that can be more easily followed: fast 1-2-3 · slow 4-5 · fast 6-7-8 slow 9-10 · fast 11-12-13 · slow 14-15
		Ask the children to find their very own spot in the room. It must be a spot where there is no one else, and each child must remember where it is.
		Suggest to the class that they cover as much space as they can during the 15 beats of the drum. They must begin and end in their private spots.
		Repeat the same procedure, using only 12 beats.
	Discuss the two trips taken. "Did you move faster the first time or the second?" (second)	
Prepare the class to combine several movements. They will plan movement with a beginning, a middle, and an ending.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Ask the children to move according to the following plan: Make a beginning shape. Hold your shape for 3 counts. Move through space. Return to the same shape for your ending on count 15. Hold the shape for three counts. Repeat the pattern, asking the children to do as much as possible with their bodies as they move around the room. Repeat the 15 counts staying in place while turning, stretching, twisting and bending.

- Marian Carter -

GRADE - KINDERGARTEN thru THIRD

FOCUS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Focus attention on a specific object.

  Direct movement to a specific place.

EQUIPMENT

- Cassette tape recorder

MATERIALS

- MOPPET Kit

  Tape recording of music that suggests a haunted house

- Also:

  Towel rolls -- or newspapers rolled up

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Distribute tubes, either paper towel rolls or rolled newspaper.		The children will look through the tubes.
	Ask: "What do you see through the tube?" Children will name various things in the room.	
	"See if you can look through the tube and see only one thing at a time."	The children will experience focusing on a given object.
		Suggest that the students look through tube with the other eye.
	Discuss with the children the way it feels to change eyes in looking through the tube. Ask: "Can you look through the tube with both eyes?"	
		Children experiment with both eyes.
		Direct the children to put down the tube and move toward the object each has been focusing on. Continue to

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		focus on the single object while moving toward it.
	Ask: "What other movements can you use--besides walking--to get to the object you are focusing on?" Students will mention rolling, crawling, running, skipping, hopping, jumping, moving in shapes.	
		Ask the class to follow directions: Focus, move, and point with some part of the body. Hold. Change level. Focus on a new object, move, point with some part of the body. Hold. Change levels.
Play the tape of music suggesting a haunted house.		Direct the children to move to the music in the following pattern: Focus on an object. Move away from the object, still focusing. Change level (continuing to focus) by diving under something, shrinking, getting smaller.

- Marian Carter -

GRADE - KINDERGARTEN thru THIRD

MOVEMENT - BASIC LESSON I: Shapes

OBJECTIVES

- At the end of this lesson the student will be able to:

  Experience various body shapes.

  Move into shapes with others.

  Be aware of lines and levels in body movement.

EQUIPMENT

- Overhead projector
- Projection screen
- Drum

MATERIALS

- MOPPET Kit

  Transparencies of single shapes, group shapes, connected group shapes

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show transparencies of single shapes.	Discuss the transparencies: "What do you see before you?" Answers may be: a design, a shape. "What makes the shape?" Seek the answer: lines. "What kinds of lines do you see?" The lines are curved, straight, wriggly, crossed, pointed, zig-zag, round.	
		Comment, "Everyone in this room is now making a shape in space. Everyone is different. When the drum beats, see if you can change the shape you are in." "Let's use some words to make body shapes:" stretched twisted one-legged upside down round

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss "levels." "What is meant by the word, 'level'?" Students will suggest high, low, middle positions.	
		"When you make each shape this time, change the level of your body." "How many bent shapes can you make?" "Show me a shape no one has ever done before." "Can you do that shape on another level--in another direction?"
	"How many directions can the body go in?" Students will mention forward, backward, sideward, diagonally, crosswise, up, down, around.	
		"Let's practice facing a different direction on each beat." "Now face a direction and change level on each beat." "Now combine level and direction, and also make a shape."

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Show transparencies of group shapes and connected group shapes.		
	"What is different about this picture?" The students will note that there is more than one shape and that the shapes are connected.	
		Divide the class into groups of three. Ask the groups to create five shapes, each in a different direction, on a different level, in a different type of shape. Allow 4 slow counts to go into each shape. Allow an 8 count hold.
	Invite half the class to watch while the other half moves.	
		- Marian Carter -

GRADE - KINDERGARTEN thru THIRD

MOVEMENT - BASIC LESSON II: Movement and Qualities

OBJECTIVES

- At the end of this lesson the student will be able to:

  Know the difference between the 4 basic qualities of movement.

  Experience the change in movement quality.

  Have a spatial awareness.

  Experiment with different movement qualities.

EQUIPMENT

- 16mm projector
- Projection screen
- Phonograph
- Percussive instrument: drum

MATERIALS

16mm film, "Blinkety Blank," International Film Bureau, 1955, color, 6 min.

LESSON SCHEME

INPUT

Show film, "Blinkety Blank."

Ask class to be aware of movement qualities while they are watching the film. Ask them to think about the possible meaning of "movement qualities."

INTERACTION	EXPERIENCE
Discuss the movement qualities seen in the film. Seek the answers: fast, slow, strong, weak, shaky, sudden, direct, firm.	
Give these qualities other names (and perhaps write them on the board): percussive, sustained, vibratory, swinging.	
"What does the word 'percussive' mean to you?" (strong, hard, sharp, fast)	
	"Can you lift your hand into the air percussively? Up--and then down." (several times)
	"What other directions can you send your arm into? Show me." (side, back, corners, etc.)
	"What parts of the body can best express percussive movement?" (elbow, knees)
	"Can you shoot up from the floor in one movement? Can you lead with a part of the body? What does lead mean?" (One part leads, everything else follows.)

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Beat the drum in the desired time.	"Can you walk and suddenly change direction on the beat of the drum?"
	"Can you add a body lead to the above? Walk, suddenly change, leading with a part of the body."
"There is also 'sustained movement.' What does sustained mean to you?" Seek the answers: slow, drawn out, smooth, even, never ending.	
	"Put your hands together. See if you can draw them apart slowly. Then press them together in the same manner--never ending, and smooth. You no sooner start one movement then you are going on to another. See if you can rise from the floor and sink down again--slowly and smoothly. Add a twist or a turn of the body as you continually rise and sink."
	"Can you weave in and out of one another, moving in a sustained quality, never touching, yet aware of one another, rising and sinking as you weave in and out."
"Next, let's consider 'vibratory movement.' What does this mean to you?" (nervous, tense, shuddering, shaking)	
	"Can you be very tight as you vibrate parts of the body?"
	"Can you be very loose and relaxed as you vibrate parts of the body?"
	"Which way uses more muscle? Which way feels best to you and suits your body more?"

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	"Can you be loose in one area of the body and tight in another, showing the two types at once?"
"What does 'swinging movement' mean to you?" Usually the students will show a swing. Tell them there is a drop before the lift--or a fall before the recovery. They are not both the same speed.	
	"Swing only the head and the neck.... add the shoulders.... the chest.... the arms.... the hips.... the knees...."
	"What parts of the body can swing? Where does a swing go in space?"
Discuss the various movements with the students to compare the different feelings of the qualities.	

- Marian Carter -

GRADE - KINDERGARTEN thru THIRD

MOVEMENT - BASIC LESSON III: Steps and Shape

OBJECTIVES

- At the end of this lesson the student will be able to:

  Know the difference in steps.

  Be aware of the many ways in which one step can be used.

  Combine shape with moving in space.

  Realize how important the spine is.

EQUIPMENT

- 16mm projector
- Projection screen
- Phonograph
- Drum

MATERIALS

- MOPPET Kit

  16mm film, "Lines, Spines, and Porcupines" Doubleday Multimedia, 7 min., color

  Record of electronic music

LESSON SCHEME

INPUT

Show the 16mm film, "Lines, Spines, and Porcupines."

INTERACTION	EXPERIENCE
"What word in the film is also a part of your body?" "Where is your spine?" "Are there many bones or just one long one?"	
Tell the class that in order to make good shapes, the spine has to move.	"Show me how you can move your spine. Arch it--twist it--press it to the floor--lean to the side."
Encourage the class to go anywhere in the room, to find an open space. When the drum beat stops, the students should stop and make shapes. Use the drum in desired time.	Students make shapes according to directions. "Did you use your spine? This time, see if you can make shapes with your spine as you move. Change direction and level as you move."
"What is leaping?" Seek the answers: change of weight, higher than a run, wide, stretching out.	"Can you do 3 or 4 runs, then a leap? Let me see the difference between the run and the leap. Can you make a shape while you are in the air?" "In what other directions can you leap? (corners, side, backward)

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Ask: "How would you describe a jump?" Answer probably will be "landing with two feet."	
	"How many ways can you jump?" Students jump with crossed feet, feet apart, small jumps, high jumps.
	"Can you each give me three different ways of jumping?" Half the class will move while half watches.
"How is hopping different from jumping?" (one foot, not two)	
	"Show me a hop." "Can you hop and turn?" "Can you hop and make shapes?" "Can you hop and move your arms?"
Follow the same discussion on: skipping sliding walking running	
	Follow discussion with experience in all four movements.
	When all types of steps and shapes have been explored, ask the students to combine at least two steps they have worked on and travel across the floor. The steps should be interesting in change of level, direction, and shape.

- Marian Carter -

GRADE - KINDERGARTEN thru THIRD

MOVEMENT - BASIC LESSON IV: Mirror Image and Isolations

OBJECTIVES

. At the end of this lesson the student will be able to:

Move the body in separate parts and as a whole.

Respond to someone else, using the same movement or the opposite.

Coordinate all the basics from the previous lesson.

EQUIPMENT

. Drum

LESSON SCHEME

INPUT

Review the basic movements experienced in the preceding lessons - shapes and levels, and recall the body movements involved in each.

INTERACTION	EXPERIENCE
"In what ways can you make your body move?"	Ask the students to use their whole bodies and: shape or vibrate stretch bend collapse swing shake

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
"What is meant by isolation?" (alone, apart)	How would you isolate part of your body? Move one part separately.
"In order to move your head, what else has to move?"	"Show me." "Show me the muscles that move your head." "How many ways can you move your head? Can you stretch it? Roll it? Twist it? Fast! Slow!" "Now move your shoulders. Lift them. Push them back and forward. Fast! Slow!" "Now move your arms. Show me all the ways you can think of to move them." (bend, circle, sway, swing, shake, stretch) "Show me how many shapes you can make with your hands? Can they move through space? Can one hand grip the other? Can it follow the lead of the other one?" "Can you use your legs in a similar way?"
Let's plan what we would have to do to act as a mirror for another person. "What is a mirror?" "How could you move as a mirror?"	Ask each person to choose a partner and decide which person will lead and which one will follow. "Leader, see if you can move slowly so your partner can follow exactly. This time, start with a shape--move--shape." "Change partners and repeat."

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	Ask the students to follow these directions in moving as mirrors: Rise and spread out. Close in and sink. Do the opposite of what your partner is doing.
	Divide the class in half. Half will watch while half moves.
Evaluate the movement of the class. "What were the different movement qualities, level and shape?" "Were they successful in isolating parts of the body?"	

- Marian Carter -

GRADES - KINDERGARTEN thru THIRD

MOVEMENT AND PERCEPTIONS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Distinguish between a square and a rectangle.

  Distinguish between left and right, up and down.

  Be aware of the parts of the body that are capable of moving in certain directions.

  Combine locomotor movement with the terms "in and out," "up and down," "left and right."

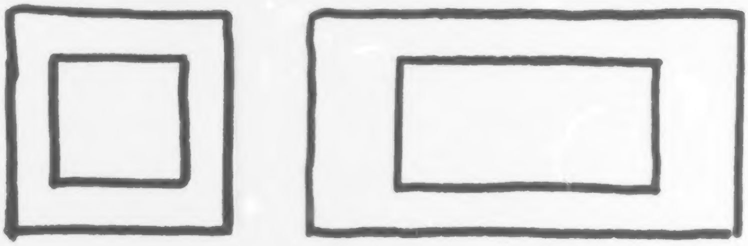
EQUIPMENT

- Overhead projector
- Projection screen
- Drum

MATERIALS

- MOPPET Kit

  Transparencies of problem to be solved:



- Also:

  Masking tape

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show the two transparencies on the overhead projector.		
	Talk about the two shapes that the children are seeing: "What do you see here?" "Are the shapes the same?" "How are the lines different?" "Are the lines straight or curved?" "What can you think of that has this shape?" Continue to ask questions and allow the children to verbalize about the various properties of the two shapes.	
	Ask: The children may know that the correct names are "square" and "rectangle." "Who can trace the square with his/her elbow?" "Can you start at the left corner at the top?"	Children will experiment with this pattern. Invite the children to trace each of the shapes several times, changing parts of the body used for the tracing.
Tell the children you are going to put the two shapes on the floor with masking tape.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss with the children the possible ways of moving around the square and the rectangle.	
	They will probably mention hopping, skipping, jumping, moving to the left and right. Guide the children to several plans for movement.	Suggest to the children that they move in various ways along the lines of the square and rectangle.
Beat the drum in the appropriate rhythm for the proposed movements.	"Can you jump into the center of the inner shape?" "Can you jump to the outside of the shape?"	Ask the children to jump "in" and "out" to the beat of the drum.
Note: This is an example of movement used to improve perception. This lesson can be adapted for other perception problems.		- Marian Carter -

GRADES - KINDERGARTEN thru THIRD

THE MAGIC MARBLE

OBJECTIVES

. At the end of this lesson the child will be able to:

Use his imagination as a basis for movement.

Coordinate his fantasy and his movement.

EQUIPMENT

. Projection screen

. 16mm projector

. Drum

MATERIALS

. MOPPET Kit

16mm film, "The Marble," by Jan Oonk, 10 min., color,
Pyramid Films, Box 1048, Santa Monica, California

LESSON SCHEME

INPUT

Prepare the class for the film by talking about marbles and the fun children have with them.

Show the film, "The Marble."

INTERACTION	EXPERIENCE
Discuss marbles with the children: "Do you have marbles?" "What do you do with marbles?" "Have you ever wished you had a magic marble?" "What would you do with it if you had one?"	Ask the children to find their own spaces in the room. Warm up for movement with a few basic movements.
Ask the children: "If you wanted to make your body into the shape of a marble, how would you do it?" Various suggestions will be given by the class: round, hard, smooth, nothing sticking out.	Children experiment with making their bodies into marbles.
	Ask them to hold the shape 8 beats.
"How can you move holding that shape?"	Give the class 32 beats to move in the shape of a marble.
"What other shapes did we see inside the marble?" Answers will include: curves, spirals, waving lines.	Ask the children to experiment with shapes; hold; move into new shapes.
	Suggest that the children climb into magic marbles to take a trip.

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	Each child should show how he would move if he had a marble taking him into a cold place, into a warm place, into a hot place, into a lonely place, into a scary place.
	Now the children will work with partners. Ask each pair how they would move if: they were in a hurry, they were guilty, they were in mud.
Ask the children for ideas for movement in the various movements.	Ask several children to demonstrate particularly good movement.
Ask: "Where would you like to go as a class in a magic marble?"	Class moves together in response to the various environments suggested.
	As a possible follow-up, the children can be asked to draw a picture showing where they would go if they had magic marbles.
	- Priscilla Colville -

GRADES - FIRST, SECOND, THIRD

VOLCANOES

OBJECTIVES

. At the end of this lesson the child will be able to:

Translate movement in nature into body movement.

Develop movement of volcano from small, still movement to large, active ones.

EQUIPMENT

. 16mm projector

. Projection screen

. Drum

MATERIALS

16mm film, "Fire Mountain," color, 9 min., Encyclopedia Britannica

LESSON SCHEME

INPUT

Show the film, "Fire Mountain." The teacher can suggest that the class write their feelings and reactions to the volcano as they are watching.

Emphasize that the children look for shape, color, and movement.

INTERACTION	EXPERIENCE
	Ask the class to read some of their reactions to the film.
Discuss the reactions: hot, gooey, mad, angry, spaghetti-like, lonely, scared, etc.	Ask each child to find his own space in the room.
Ask the class to recall what the mountain looked like--what shapes were on the mountain.	The children assume small, still shapes that they saw on the outside of the mountain.
	Comment on really imaginative shapes as they occur to encourage participation.
"What did the outside of the whole mountain look like?"	Assume the shape of the mountain and hold for 16 beats.
	While holding the mountain shape, feel the lava moving inside. (The teacher can scrape a drum for sound effect.)
"What did the lava look like as it issued forth?"	
"How did the lava move as it erupted?"	

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Bubbling, Rolling, Moving in a big clump, Waterfall effect, Rivers streaming.	As the various movements are suggested, the children move in response to them.
"What happened to the lava as it lost its power?"	Children move, move, slow down, dry up.
	They make the shape of a big hole, either individually or in groups.
	Divide the class into groups so that half can move and half watch.
	Suggest that the group go through the entire sequence of movement to show the entire volcanic reaction.

- Priscilla Colville -

MUSIC RATIONALE

Music reflects life. In making music or designing sound, we can become involved with sound and respond to it emotionally.

My goal in teaching is to increase the sensitivity to music in children. I would like them to value music as an art not beyond their reach in overly-demanding skills, but very close to them in the role that music plays in a "feeling" response to various stimuli.

These stimuli may be experiences related to music in another art form. The colors in a painting may be inspiration for a different way of perceiving--that is, hearing tone color or the quality of musical sound. Another related approach might be the use of slides of the environment to enrich the listening of descriptive music. The rhythmic beauty of a poem may cause a child to play with sound. A child's own poem may challenge him and others to create an improvisational composition on instruments, reflecting strong feelings.

As input for lessons, the use of media creates a mood which encourages children to be more open in response. By viewing a series of visuals or responding to a series of situations, they can, for example, "see," "feel," "move" imaginatively as they are hearing a particular sound. The texture becomes real to them.

In this approach the elements of music--rhythm, harmony, melody, and form--are not neglected, but they are constantly reenforced without pressure. The child who explores the world of his imagination gains confidence in that he doesn't have to have a "right" way of feeling. There is not one way of hearing a piece of music. Improvisation can set forth many possibilities. A child's feelings about music, his musical "taste," may be as private as he wants; or he may share them verbally or actively. Children who are respected for the worth of their own responses should be able to grow in musical awareness, becoming more perceptive listeners and also more perceptive persons.

Teachers often feel insecure in their approach to music; yet everyone can experience music in everyday life in childlike innocence, drawing from familiar things, familiar sounds. Each teacher who wishes to awaken children to the world of music should relax, not trying to be "creative," finding his/her own way to perceive. By expanding one's own listening repertoire--of music of all types--one is able to be comfortable with music and is in a better position to encourage a universal taste for music in children.

Structure and discipline in music need not be an entity in itself. The rhythm of a piece of music creates boundaries itself. Sounds will suggest themselves--whispers, shrieks--soothing or stimulating. Use noise to advantage; use silence to advantage. This can be done by exposing the class to examples of music, of activities, allowing the children to be free and spontaneous, using the beauty of the moment as the essential objective. The children can be encouraged to work in small groups to organize ideas, to draw from each other, and to think and experience creatively.

For any teacher, the main desire should be to hear the child say, "Today I entered a new sound world." I once heard someone say, "When I hear a beautiful sound, I become beautiful myself. I go into the sound and become it. It is me." This is within the reach of all teachers--and their students.

- Karen Young -

GRADE - KINDERGARTEN, FIRST

OCTOPUS'S GARDEN

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Find form and pattern in music.

  Exercise imagination in moving like a sea animal.

  Respond to music in dance.

EQUIPMENT

- Projection screen
- 16 mm projector
- Phonograph/tape recorder
- Overhead projectors (2)

MATERIALS

- MOPPET Kit:

  Film, "Seashore Life" Encyclopaedia Britannica,
  11 min., color

  Record or tape of ocean sounds

  Record - "Octopus's Garden" from album The Beatles,
  1967-1970, Apple Records, Inc. 1973

  Transparencies of an octopus, a crab, a sea snail, clam

MATERIALS (Continued)

- Also:

Sand and shells and sea water (optional)

LESSON SCHEME

INPUT

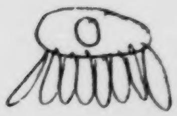
Show the film "Seashore Life" with sound track turned off, using the taped ocean sounds as sound. (Children will respond in many ways--moving like sea creatures, laughing, shrieking at scary creatures, and will enjoy the film on their own).

Place transparencies on the overhead projectors while children are watching the film.

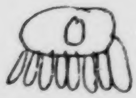
Show the transparencies alongside the film.

Play record of the Beatle's song, changing the transparencies in the musical order of the song.

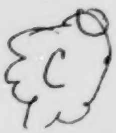
(This is the pattern of the music)



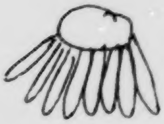
A
Octopus
(I want to be under the sea in an octopus's garden in the shade.)



A
Octopus
(Same tune repeated)



B
Crab
(We would be so happy you & me knowing that....)



A
Octopus
(I want to be under the sea..)

Improvisation
Everything in the sea moves
Instrumental

LESSON SCHEME (Continued)

INPUT

Place transparencies of snail and fish on a second overhead to go along with octopus and crab in the improvised section of the music.

INTERACTION	EXPERIENCE
Divide class into three groups---octopus, crab, all other sea creatures (fish, snails, etc.). Place in different parts of room. Tell students to plan the animal movements they watched on the film and show them to you.	Children create their own movements, Children might show: crabs-pinching, octopus-moving arms and legs, fish-facial movements.
Play the song again.	Explain that you want only the group to dance whose picture is showing.
	Let everyone dance on the improvised or instrumental section.
Encourage children to listen carefully so that they are moving at the right time in the music.	Repeat and let class enjoy moving. Allow a time for everyone to move independently to the music.

RELATED ACTIVITIES

As other related activities, children can explore the overhead projector by making the transparencies dance to the music at another time.

Children can also explore other creative ways of moving to records about animals, e.g. "I am the Lion" - "Taproot Manuscript", Neil Diamond Album.

Children can do projects in class exploring an ocean environment.

-Karen Young-

GRADES - KINDERGARTEN thru THIRD

MELODY - Composing Melody

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Make up tunes with or without words and play them on tone blocks.

  See that melody has shape or contour.

  Relate the sound of a tone to the physicalization of the sound.

  Recognize (in a film) instruments of the orchestra as playing melodies.

EQUIPMENT

- 16 mm film projector
- Overhead projector
- Projection screen
- Lettered tone blocks or resonator bells

MATERIALS

- MOPPET Kit:

  16 mm film, "Melody", Oxford Films, Inc.

  Cut-outs of feet and different types of notes.

- Also:

  Blank transparencies

MATERIALS (Continued)

Roll of large plastic (4' x 8') with staff taped on (at least 3 1/2" spaces between the lines of the staff)

Sharpies or magic markers

Note: For additional help: see lesson "Feet Fantasy - Composing Melody"

LESSON SCHEME

INPUT

Show the film, "Melody"

INTERACTION

Discuss problem of the little bird in the film:

Ask: "What is Melody's problem?"
Answer: "She has no friends. She is sad."

Ask: "Why doesn't her family like her?"
Answer: "She can't chirp like a bird."

Ask: "Does anyone like the way she sings?"
Answer: "She meets musical instruments who play the tunes she sings."

Ask: "Do you remember any instruments that became friends with Melody?"
Answer: "Yes, the violin, trumpet, piccolo, etc."

Say: "I'd like you to make up tunes like the ones Melody sang. You can call these tunes melodies because that is really their name."

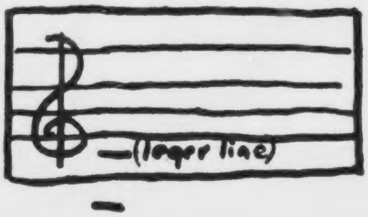
"Let's find a place to put our tunes."

LESSON SCHEME (Continued)

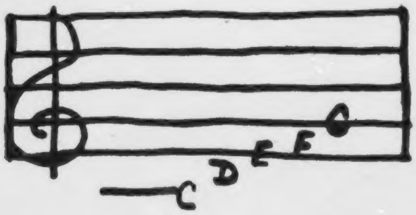
EXPERIENCE

Prepare a large roll of plastic with taped lines for a floor staff.

Let the staff cover the entire sheet of plastic.



Prepare the staff by placing tone blocks (first five tones of C major scale) in their proper place on the staff. Use leger line for C and explain that we need this extra line.



Ask the children to take turns trying short melodies by ear on the tone blocks.

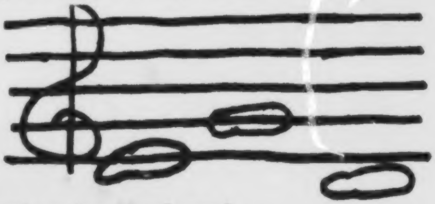
Place feet cut-outs in their proper place on the staff for the child.

LESSON SCHEME (Continued)

Ask one child to step on the lines or in the spaces of the sounds created.

Continue creating melody and notating as explained.

Notate some melody patterns for the entire class to read on an overhead transparency while child is stepping on sound path.



Let the children take turns trying to read and play their created melodies. The class may wish to write words for their melody or leave it as a song without words.

-Karen Young-

GRADES - KINDERGARTEN thru THIRD

INSTRUMENT PLAYING: Basic Introduction

OBJECTIVES

- At the end of this lesson the child will be able to:

  Develop an awareness of sound patterns produced by instruments.

  Identify several instruments of definite pitch and nondefinite pitch.

  Create a group composition using several instruments.

  Work effectively in a group toward a common goal.

  Evaluate his own musical composition.

EQUIPMENT

- Tape recorder
- A selection of instruments:

  Tympani (tuneable)
  Xylophones (melody bells)
  Metallophones (Orff)
  Glockenspiels (Orff)
  Piano
  Recorder
  Tone Blocks or Resonator Bells

  Drums (various sizes)
  Tambourines
  Woodblocks
  Finger cymbals
  10" or 12" cymbals
  Triangles
  Sand blocks
  Rhythm sticks

MATERIALS

- Blank tape for tape recorder

LESSON SCHEME

INPUT

The teacher introduces a large variety of instruments which present a variety of sound contrasts.

Instruments of Definite Pitch:

- Tympani (tuneable)
- Xylophones (melody bells)
- Metallophones (Orff)
- Glockenspiels (Orff)
- Piano
- Recorder
- Tone Blocks or Resonator Bells

Instruments of Non-Definite Pitch:

- Drums (various sizes)
- Tambourines
- Wood blocks
- Finger cymbals
- 10" or 12" cymbals
- Triangles
- Sand blocks
- Rhythm sticks

INTERACTION

As the teacher demonstrates the various instruments, the students will ask questions and discuss the sounds of each and the possibilities of using several together..

EXPERIENCE

Invite the children to work in small groups or ensembles. With improvisation, it is a good idea to use two or three people on melody instruments and three or four more on nondefinite pitch instruments.

Children can work out musical problems in various groups. After they have developed several sounds, they may tape record their compositions.

Evaluation will follow each instrumental experience.

- Karen Young -

GRADES - KINDERGARTEN thru THIRD

RHYTHM AND MOVEMENT: Basic Lesson Ideas

OBJECTIVES

- At the end of this lesson the child will be able to:

    Strengthen his response to and feel for rhythm.

    Associate rhythm and movement.

    Feel less self-conscious about his responses.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Introduce the idea of playing hand clapping games as a way of expressing rhythm.	Discuss with children various ways of keeping time with hand clapping.	Ask the students to experience various rhythm patterns: **Echo**: call and answer Leader claps in rhythm. Group answers. **Tempo dynamic**: Children clap at the same time as teacher and follow her lead exactly: fast, slow, loud, soft **Rhythm canons:** rhythm rounds Group answers leader as imitation and simultaneous rhythm patterns result.
The teacher suggests that body movements be added in various rhythm patterns.	Students may discuss and suggest motions of the body to suggest rhythm.	**Subdivision** With the beat divided in various ways, the students will experiment with move-

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		ment to show that the beat plus its equal value will occur simultaneously in sound.
Develop the idea that words also have rhythm.	Discuss words and their syllables to show rhythm and meter patterns of language.	Invite the children to clap syllables to make meter from word rhythms.
Explain the word "tempo" as it applies to rhythm activities--movement or poetry reading--or instrument playing.		The children may wish to experience tempo by changing the tempo (fast, slow) in movement of language.

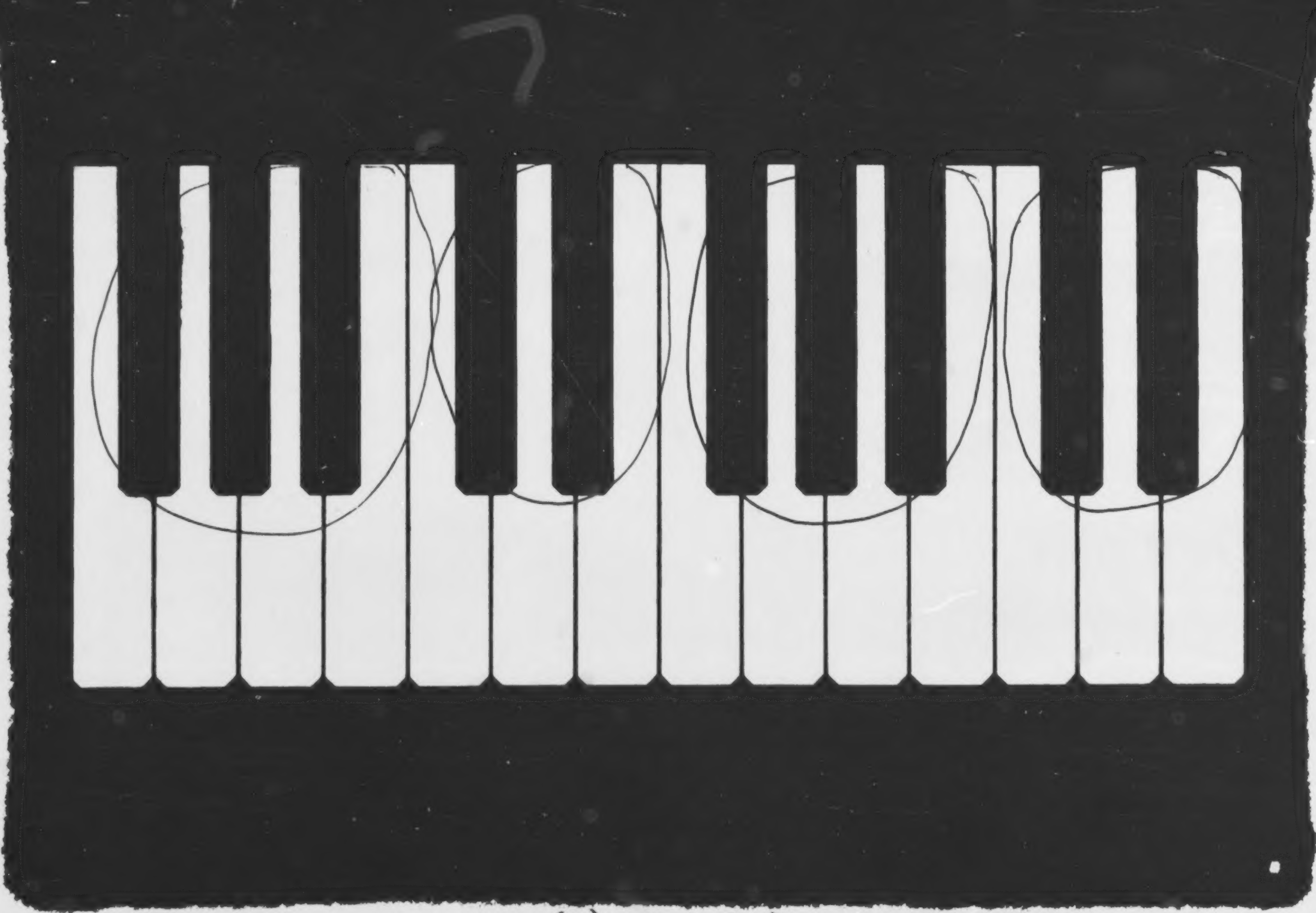
- Karen Young -

MUSICAL SCALES: Basic Lesson

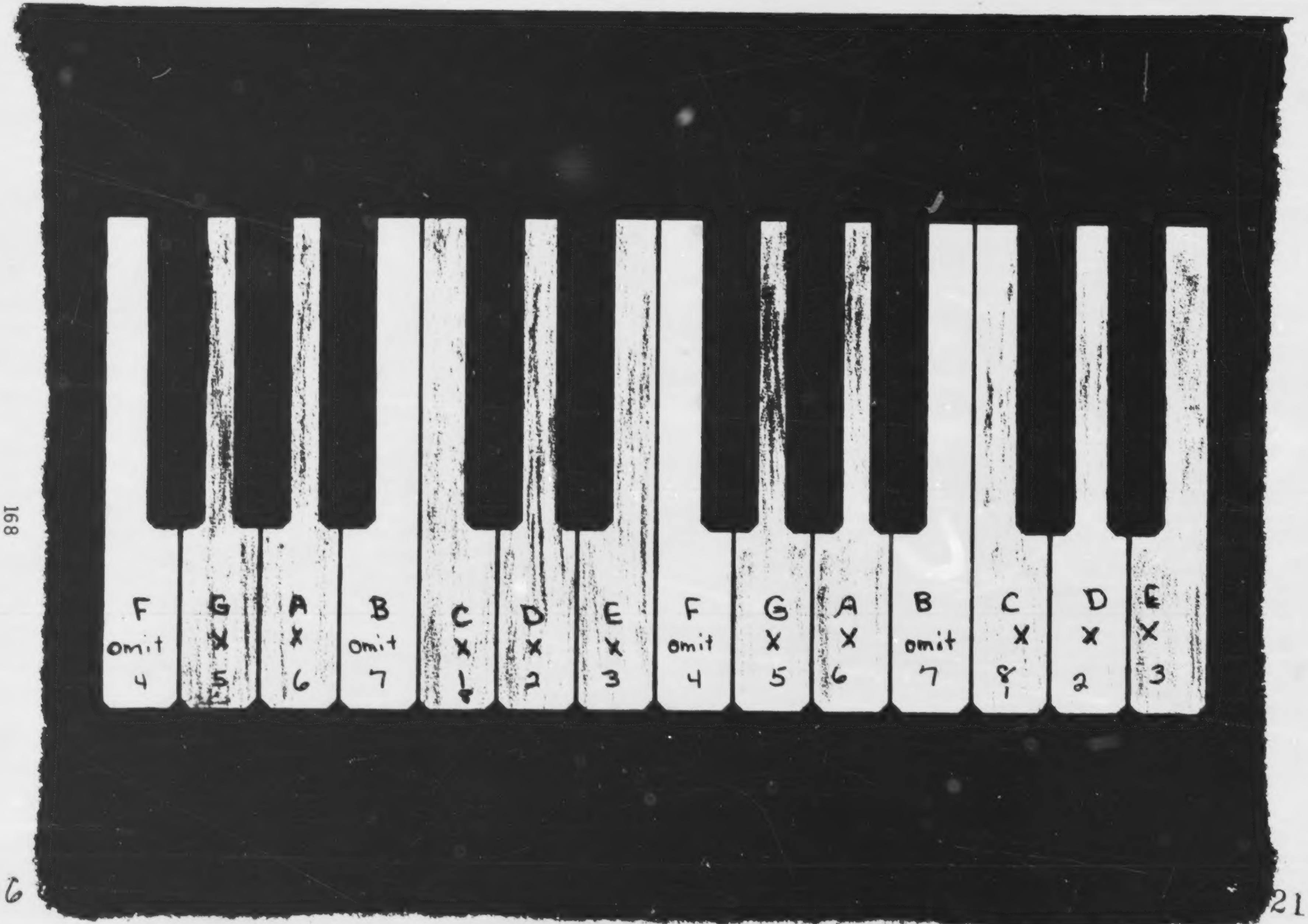
The Orff Instruments, with which one can remove unused tones, are excellent for musical composition in the classroom. These instruments make the study of melody and harmony "safe" and enjoyable. The teacher removes tones which the child doesn't need.

The Pentatonic or 5 tone scale (see example) is a scale used in folk melodies throughout the world. It is an excellent scale to use for beginning composition. The resulting combination of tones is not an unpleasant sound, and a child can feel success immediately when playing with other instruments using the same scale. Diatonic harmonies, or harmonies based on the major scale can be worked in later lessons. These instruments afford an excellent "ear training" opportunity. Chord leading and the creation of new scales can also be taught in an interesting and efficient manner.

- Karen Young -



Pentatonic (5) Tone Scale Using Black Keys


F omit 4
G X 5
A X 6
B omit 7
C X 1
D X 2
E X 3
F omit 4
G X 5
A X 6
B omit 7
C X 8 1
D X 2
E X 3

Pentatonic (5 Tone) Scale on C

GRADES - FIRST, SECOND, THIRD,

SOUND EXPLORATION

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Become involved with sound.

  Explore sound as environmental, body, or vocal.

EQUIPMENT

- Slide carousel projector
- Screen
- Phonograph

MATERIALS

- MOPPET Kit:

  Slides of sound pictures from book, Crash, Bang, Boom , by Peter Spier, Doubleday and Company, New York, and the book itself

  Any record of sound effects

- Also:

  Rhythm instruments

LESSON SCHEME

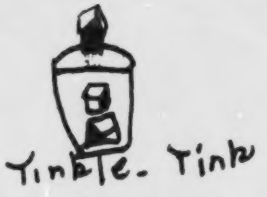
INPUT

Tell class, "When we listen, we listen to sounds. Some sounds form patterns in time and make rhythm. Think of ways to move to ch sound while you stay in place in the circle." (Step, bend knees, move arms like wheel.) Tell the class to change the speed: fast, slow, accented.

Show slides of sound pictures from Peter Spier's book, Crash, Bang, Boom! Encourage children to experiment with elements of sound--pitch (tone) changes, timbre or quality, rhythm patterns of the syllables.

Have children individually or jointly make the sounds suggested by the pictures as given in the book.

Example:



Show some slides without words. Let the children make up their own sounds for these.

Choose a slide for pantomime. Students "listen" with their eyes.

Play tape of sound effects and have the class guess what is making the sound.

INTERACTION AND EXPERIENCE

Teacher and students explore various sounds:

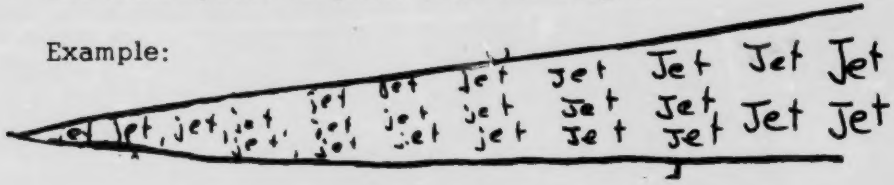
"How can we make a picture of the word "jet" with our voices?"

LESSON SCHEME (Continued)

INTERACTION AND EXPERIENCE

Children try various sound possibilities; for example, repeating the word "jet" at very rapid speed so that they convey a "take off." The sound becomes louder and more spaced as plane achieves height.

Example:



"How can we show the jet has lifted from the ground and is now happily cruising along?" Show various possibilities.

"Our plane has lost one engine; make a sound picture of this." Allow various responses.

"How can we show our plane is landing?" Children will show screeching brakes, etc.

Let the class draw sound pictures without writing the sound on the picture. Allow time for these to be presented to the rest of the class.

Expand vocal improvisation with instrument sound exploration.

Examples are: thunder--explore various sound effects on drums alone or with cymbals.
raindrops--repeated patterns on xylophone: soft, short beats.

Children may be asked to bring an interesting sound picture to class. Children may either bring home-made instruments or use environmental sounds found within classroom (waste cans, lockers, etc.)

-Karen Young-

GRADES - FIRST, SECOND, THIRD

SOUND EXPLORATION - Activities in the Classroom

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Discriminate between different tone qualities
  (timbre or tone color) of objects.

  Become aware of the nature of silence.

  Explore emotional aspects of music (dynamics).

EQUIPMENT

- Overhead projector
- Screen

MATERIALS

- MOPPET Kit:

  Transparencies Ex. 1: Word symbol
  Ex. 2: Sound piece
  Ex. 3, 4: Concrete sound poem

- Also

  Drawing paper

  Crayons/acetate sheets

  El markos

LESSON SCHEME

Use transparencies as aids to word play:

Example 1: Word Symbols

Let class explore with speaking voice

clickety clack clickety clack

Rhythm games may also be played with these.

Example 2: Sound Piece

Let children explore sound in the classroom by playing guessing games to decide timbre of lockers, trash cans, etc.

Ask them to explore sounds that show emotion.

Discuss the nature of silence. "Why do we have rests in music?"

With the class, find sounds in a period of silence (about 30 seconds).
Discuss the sounds heard during this time.

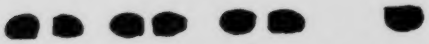
Examples 3 and 4

Let the class write concrete sound poems.

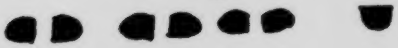
-Karen Young-

Word symbols - Example 1 :

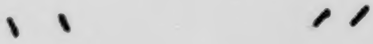
clickety - clack



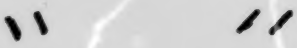
clickety - clack



pitter - potter



pitter - potter



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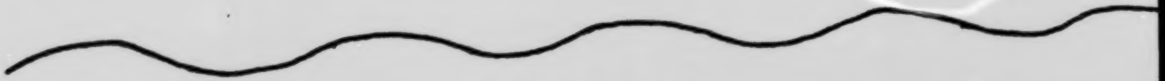
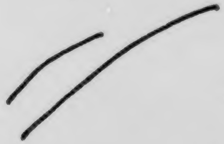
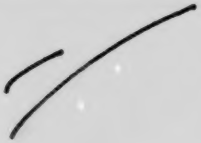


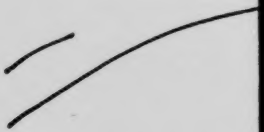
swish



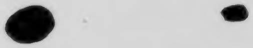
swish



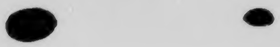
swish -



bump/thump

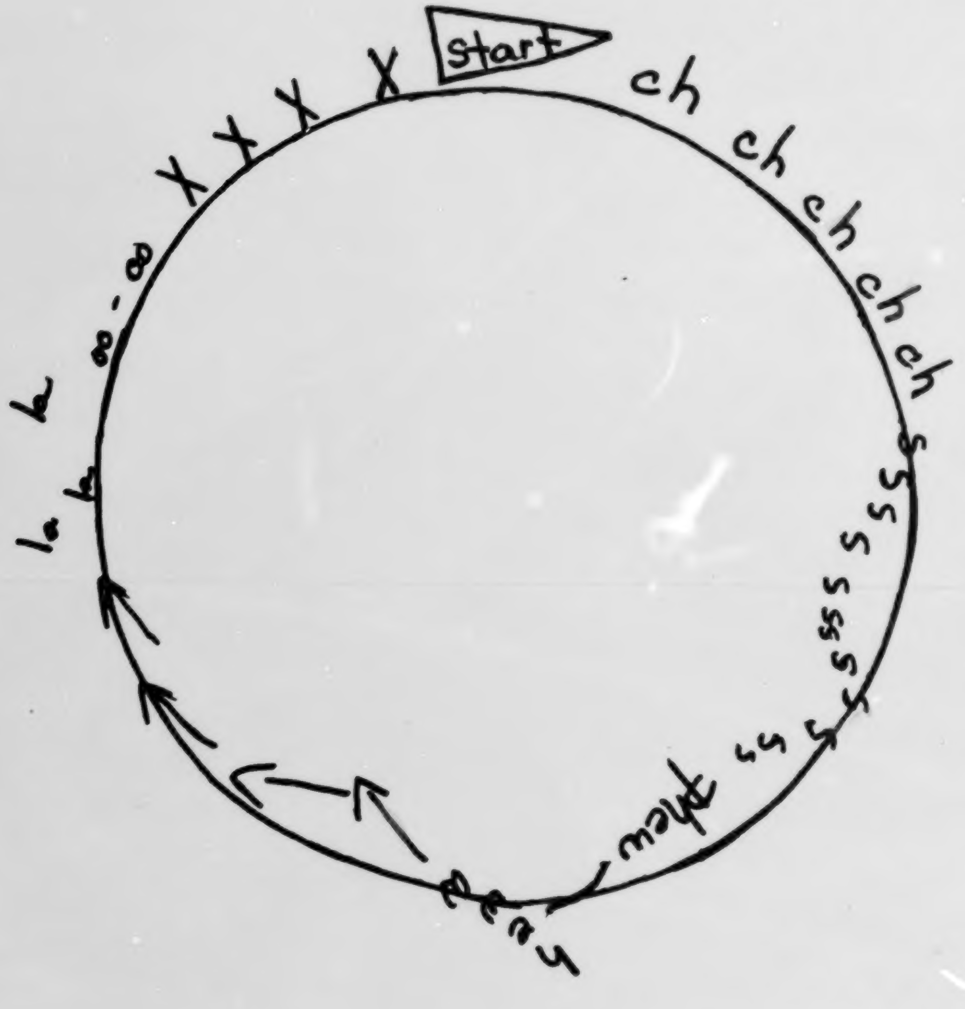


bump/thump



Example 2:

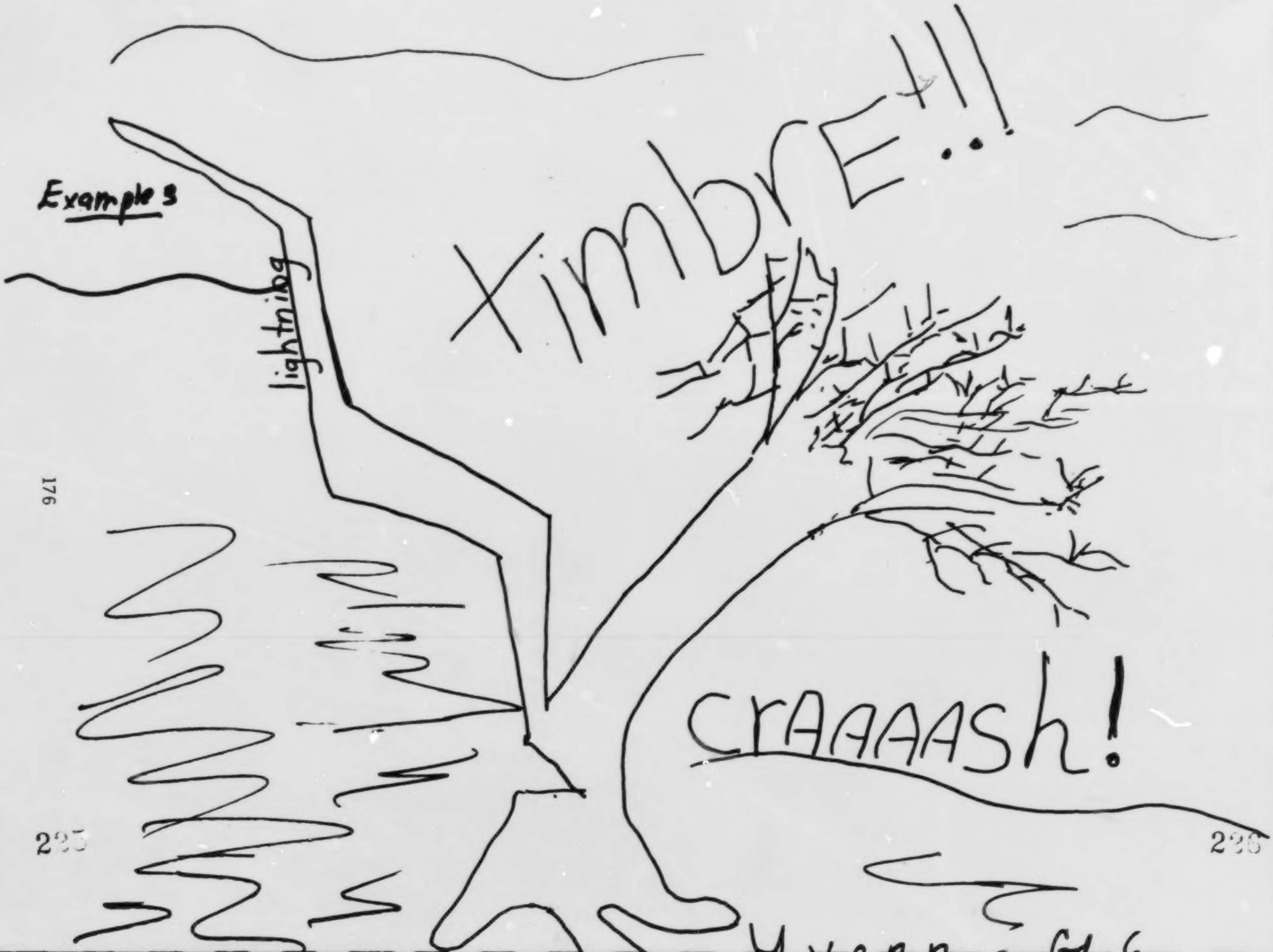
Sound Piece


start
ch
ch
ch
ch
ch
s
s
s
s
s
ss
s
s
s
ss
phew
heee
la
la
la
oo-oo
X
X
X
X
X

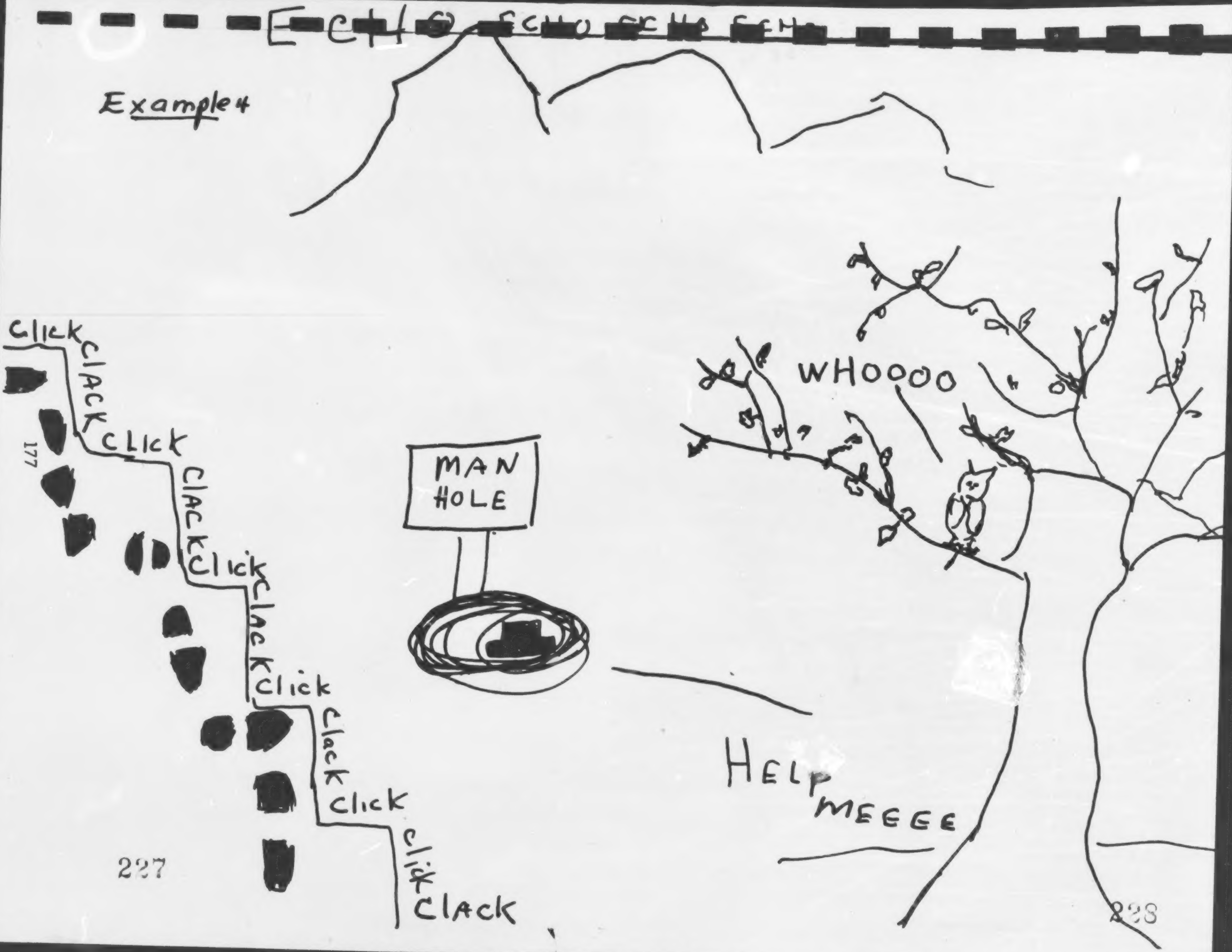
X - denotes clap

Gd. 5 - Class

Example 3


lightning
Timbre!!
crAAAASh!

Example 4


ECHO ECHO ECHO ECHO
Click
CLACK
CLICK
CLACK
Click
Clack
Click
Clack
Click
Clack
Click
CLACK
MAN HOLE
WHOOOO
HELP MEEEEE

GRADES - SECOND, THIRD

FEET FANTASY: Composing Melody

OBJECTIVES

- At the end of this lesson, the child will be able to:

  Recognize basic body movements: jump, skip, walk, run.

  See notes as symbols.

  Recognize note movement in music (stepwise, skip, or repeated tones.)

  Relate the sound of a tone to the physicalization of the sound.

  Create a melody on tone blocks and notate it.

EQUIPMENT

- 16 mm projector
- Overhead projector
- Screen
- Lettered tone blocks or resonator bells

MATERIALS

- MOPPET Kit:

  16 mm film, "Fantasy of Feet," C2892, Encyclopaedia Britannica Corp.

  Transparencies of note movement

MATERIALS (Continued)

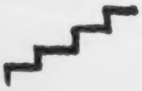
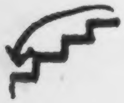
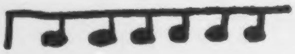
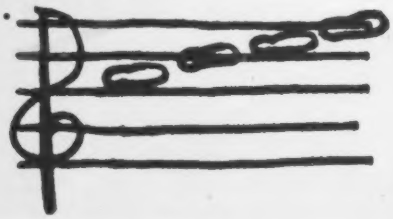
- Also:

  Cut-outs of feet

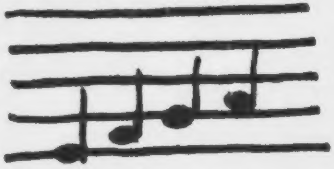
  4' x 8' roll of plastic with staff taped on (at least 3 1/2" wide)

  Magic markers

LESSON SCHEME

INPUT	INTERACTION
Show film, "Fantasy of Feet."	Discuss movement seen in film.
Introduce concepts of basic note movements with transparencies showing: stepwise  skip  repeated tones 	
Show transparency of fantasy music with some concepts in feet patterns. 	Say: "Can you imagine your shoes walking down the street without your feet?"

LESSON SCHEME (Continued)

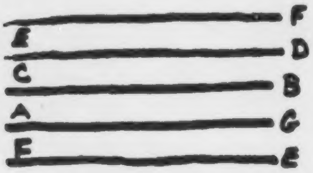
INPUT	INTERACTION
Show transparencies of basic note movements. Say: "There are three ways notes move." Show examples	"Tell me the way the notes are moving in this example:"  (Work with this concept in explanation and discussion until children are able to discover the kind of note movement in various examples.
Show floor staff. Say: "Imagine your shoes are walking a musical staircase on our staff. They walk on the lines and in spaces."	"Can you imagine your shoes skipping a few steps on their way down the staircase?" "Can you imagine a shoe hopping up and down on just one step?"

LESSON SCHEME (Continued)

EXPERIENCE

Prepare a large roll of plastic with taped-on lines for a floor staff. Let the staff cover the entire sheet of plastic. (A staff has 5 lines and 4 spaces.)

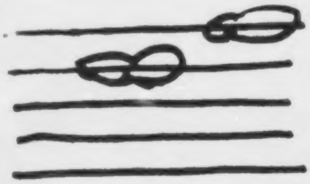
Place lettered tone blocks or resonator bells in their proper place on the staff.



lines: E, G, B, D, F
spaces: F, A, C, E

Ask the children to take turns trying melodies by ear on the blocks using concepts of note movement already discussed.

Have one child step on the line or in the space of the sound created:



Trace the child's footprint as shown above.

Continue creating melody and notation as explained.

When a melody is complete and notated (keeping it short--perhaps 7 or 8 tones) in foot patterns, have a child play the entire tune on the tone bells.

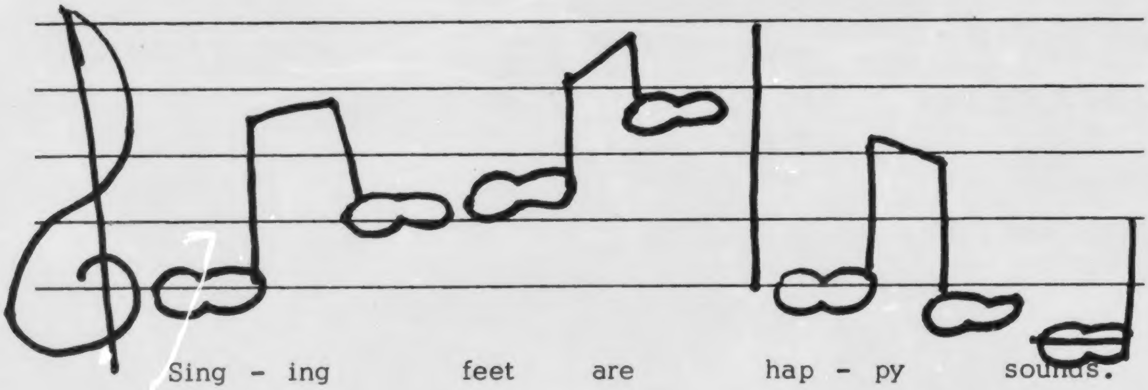
LESSON SCHEME (Continued)

The child who plays will be reading music as well as the entire class, who are reading silently.

Let someone walk the tune as the melody is played. The class may wish to write words with their melody or leave it as a song without words.

SAMPLE: Composing Melody

"Singing Feet" - Grade 2 - Floor Example



-Karen Young-

Bette showed
us how
feelings are sad
and happy
Marykay

shh, listen

listen	to who
to yourself	I can't hear my voice
shh	
listen	to who
to yourself	no one will love me
shh	
listen	to who
to yourself	
you'll love yourself	what about the others
shh	
listen	to who
to yourself	
do you scream	no, not in years, I have to again
go ahead	will it be alright
yes	
listen	to who
to yourself	

Bette Distler

the success I've had as a teacher

as a poet who teaches

as a teacher, who is a poet

was the gestalt

the circle completed

I trusted myself so

I trusted the children

they trusted me

so they trusted themselves

we trusted each other

My poem, shh, listen says it. Not only in my writing but as the pervading philosophy of my teaching. I talked to the children and to myself at the same time. I focused on the missing part....my trust in self....and as I respected the self of each child I began to respect the self in me. I became a better teacher because I recognized that each child I taught was separate and special. I worked hard to get them to believe in themselves. I tried to create an outer environment that would respect and support the inner....a classroom situation where children could be who they were, say what they felt, express what was inside of them.

I am completely open with the teachers. I tell them that they must be comfortable teaching poetry....which means comfortable talking about, hearing about....feelings. I explain to them that trusting is the essential thing and respect for the children. I tell them that to teach poetry is to put your arm around a shadow....understanding that the shadow is the essence.

I tell them to write with the children....to become vulnerable too, and that perhaps the most important thing is gentleness.

In The Poetry and Prose of E. E. Cummings, Robert Wegner says, "Cummings knows that persons who do not know themselves as unique human beings cannot love.... Sensory perception, self-awareness, and love reciprocate and complement each other for persons who create. Those whose lives are void of love cannot create, Cummings tells us. Empty lives beget only emptiness....'and Love, what is Love to you? Nothing, you create nothing; therefore you cannot Love, and because you cannot Love you create nothing.....EIMI.' Cummings wrote poetry for the purpose of discovering himself...."

A montage of things I have learned:

        If I value what comes
    from inside a child, I value
        the child; the child values
            himself.

        If I accept everything
    from the children
        without judgment, they
        learn to trust me; they trust
          themselves.

        When I give them
    approval for expressing
        their real feelings, they express
        their real feelings
        without a judgment.

        If a teacher values what
    comes from inside a child,
        he values the child.

I wrote the poem below for one class that had discovered itself as I projected their first poems on an overhead projector.

For Miss Csengery's Fifth Grade Class

What happened today
Did you see your words
Did you see yourself

Have you guessed
how important
you are

Words do that
especially words
From you
real words

Like

afraid of
and feel bad
People will laugh words
and what if it stinks
What happened today
Did you see your words
Did you see yourself
Have you guessed
how important
you are

For a child to open up and share his or her feelings, he has to trust the teacher and the other children and themselves so that they can begin to share what's inside them. It is hard enough to come up to the blackboard and do a math problem in front of the whole class. But to read your words, your real feelings, to admit that you are scared, happy, moved by something... to read your poem makes you vulnerable. It is, in many cases, an act of courage and it needs, a gentle place to happen in. When it happens, beautiful, exciting, glowing experiences take place.

By no stretch of any imagination do I think there is only one way to do anything and I would be happy and grateful to hear ways others have used.

This is what works for me:

Don't worry about structure. It is more important to free the children to let their poetry just spill out. Structure can be learned in a relatively short period on another day when it relates specifically to an individual poem.

Don't worry about making the most of something. Writing poetry is value in itself. I am not concerned about spelling, grammar, and other language arts regulations. Poets cannot create unless there is freedom.

Accept everything and anything children write. Bolster the children's confidence in you and in themselves. Without trust, sharing is impossible.

Poetry is a sharing experience, not a tutorial one. Read or let the children read poems aloud when they want to share what they have written. The stuff of poetry is private and must be treated as you treat the children--with gentleness and respect. Sharing sometimes has to be worked up to. The writing that is often hardest to share has the most personal meaning to the poet.

Read poetry to the children. They find other children's poetry more exciting. Also read poets that you like. Select from anthologies, modern American poets, to read to the class (one a day like a soul vitamin).

Teachers are so important because children give them the "magic power" of knowing everything. To let children be the way they are, to accept them as they are, to accept their thoughts and feelings are being important and worthwhile--these are the greatest gifts a teacher can give.

- Bette Distler -

GRADE - KINDERGARTEN

HAPPY AND SAD POEMS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Express extreme emotions and feelings.

  Utilize these feelings to write poetry.

  Talk about feelings out loud.

  Show that feelings are the basis of art.

EQUIPMENT

- Tape recorder
- Slide projector (optional)
- Screen (if slides are used)

MATERIALS

- MOPPET Kit

  Prints or slides of paintings: e.g. Van Gogh's "Sunflowers" and Lillian Schwartz's "Boy"

- Also:

  Experience chart paper and magic markers

  Cassette tape

LESSON SCHEME

INPUT	INTERACTION
Children sit in circle. Turn on tape recorder and hold up a painting or project slide of each painting.	
Schwartz's "Boy"	Ask: "How does the boy in the painting look?" Responses: "Looks like he's an orphan." "His mother is yelling." "He doesn't have any food." "He looks sad."
	Ask: "What makes you sad?" Responses: "When my dog ran away." "When my bird died."
	Ask: "What do you do when you feel sad?" Responses: "I go in my room." "I hide." "I eat."
Show Van Gogh's "Sunflowers."	Ask: "How do the sunflowers make you feel?" Response: "Happy"
	Ask: "When are you happy?" Responses: "When my friend comes over." "When my sister takes me to the store."

LESSON SCHEME (Continued)

INPUT	INTERACTION
	Ask: "What do you do when you're happy?" Response: "I'm nice to everyone."
Play back tape and write on the experience chart paper the group response to it.	

EXPERIENCE

Children contribute to the writing by reacting to the various comments and the paintings.

Example:

The boy is as sad as:
... when my grandpa died.
... when my dog ran away.

The picture is as happy as:
... Christmas
... birthday parties

- Bette Distler -

GRADE - KINDERGARTEN

BIG AND LITTLE

OBJECTIVES

- At the end of this lesson the child will be able to:

  Share something of himself with others.

  Write a poem.

  Express his feelings of helplessness as a child.

  Express his wish to stay little or grow up.

Note: This lesson also gives the teacher an opportunity to understand how each child perceives himself in the world.

EQUIPMENT

- Projection screen
- 16mm projector
- Tape recorder (optional)

MATERIALS

- MOPPET Kit

  16mm film, "Big People--Little People," Sterling Educational Films, color, 9 minutes, 1967

- Also:

  Large drawing or mural paper

  Crayons or magic markers

  Blank tape (optional)

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show 16mm film, "Big People--Little People."	Stand on a child's desk to give the physical effect of being big. (If the teacher is comfortable, this is very effective--but not absolutely essential.)	
		Have the children stand on a chair, one at a time with teacher nearby. Ask each child how he/she feels being so big.
Tape children's responses to this sensation, if you wish.	Children love being curled up on the floor. The teacher, if she is comfortable, may crouch on the floor to give the feeling of being little.	
		Have the children crouch on the floor also. Talk about their feelings now that they are much smaller.
Teacher writes on the board: "Big Things" "Small Things"	Ask students for ideas that fit under each category. Ask students: "If you were bigger, what would you do?" (possible answers: I'd grab airplanes, step on a house, etc.)	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	"If you were smaller, what would you do?" (possible answers: I'd hide in a mouse hole, sit on a grape, etc.)	Encourage children to write as they are discussing and listening to the interaction.
Distribute paper, crayons or magic markers.		Ask students to draw a picture of themselves--either bigger or smaller than real life. Ask them to draw themselves doing something in their chosen size.
Post large exercise paper and suggest writing a class poem, starting, "If I were big, I'd....."	As children suggest different items, as pictured in their drawings, preface each with the same beginning clause. This will give the poem cohesiveness and form. Do the same with, "If I were little, I'd..."	
Print their ideas on the paper. It is very effective for the children to see their feelings in the printed word and it gets them involved with words.		
Post paper in classroom to remain all week. If very large paper is available, extend it as far as space allows.	Discuss with the class the possibilities of adding to the poem throughout the week.	
		As the week progresses, children, with the help of their teacher, add their feelings on being big and little to the large paper posted in the room.

- Bette Distler -

GRADES - KINDERGARTEN thru THIRD

IF I WERE THE BOSS....

OBJECTIVES

- At the end of this lesson the child will be able to:

  Be aware that poetry is everyday speech with feeling.

  Value what comes from inside him.

  Get excited with the idea and fun of writing poetry.

EQUIPMENT

- 16mm projector
- Overhead projector, if desired
- Projection screen

MATERIALS

- MOPPET Kit

  16mm film, "Big People--Little People," Sterling Educational Films, 9 min., 1967

- Also:

  Transparency of the class poem, if desired

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	I ask the children if they are big or little.... responses vary.	
Project film, "Big People--Little People." This film is a fantasy in which children run a big city.	"What would you do if you were in charge of the world?" "What would you do if you were Boss?"	
I write the children's responses on the board as they are called out.... then I read them with respect and pause to fill in with the line, "If I were in charge,".... at proper intervals for the rhythm of the poem.		The children see and understand that everyday speech (when feelings are expressed) becomes poetry.
Note: At another meeting of the class, I bring in a transparency of the class poem, with a copy for each child.		- Bette Distler -

CLASS POEM
Mrs. Selig's First Grade - (Benjamin Avenue School, June 1975)

If I were in charge of the World

I would be a sun

I would be in charge of a store

make everybody good

I would give everyone everywhere a kite to fly

If I had the world I would be happy.... I'd go anywhere without paying

Give everybody jobs

Be a policeman and tell everyone even the Mayor what to do

I would be important

eat all the ice cream

wreck old houses
build new ones

go anywhere without paying

Note: I rearranged the lines a little and added, "if I were in charge of the world..." to get a nice rhythm. I ended the class poem with, "I would give everyone everywhere a kite to fly" because it is such a beautiful image. The class could participate in the arranging of the different lines. If the children are old enough, they could handle all the writing. It is good to include the children since it gives them a chance to use their ears as well as their eyes in listening to a poem.

Bette Distler

FINAL POEM

If I were in charge of the world
I would be a sun
If I were in charge of a store
if I were in charge of the world
I would make everybody good
I'd go anywhere without paying
if I had the world I would be happy
give everybody jobs
if I were in charge of the world
I'd be a policeman and tell everyone even the mayor what to do
I would be important
if I were in charge of the world
I'd eat all the ice cream
wreck old houses and build new ones
If I were in charge of the world
I would give everyone everywhere
a kite to fly.

GRADES - KINDERGARTEN thru THIRD

NOT USUALLY THINGS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Think of familiar things in unfamiliar ways.

  Verbalize unusual ideas and describe each.

  Finalize concept by drawing a picture of it.

EQUIPMENT

- Slide Projector

MATERIALS

- MOPPET Kit
  Slides of children's drawings
- Also·

  Experience chart paper

  Magic markers of assorted colors

LESSON SCHEME

INPUT	INTERACTION
Ask: "What color is a pig never?" (Note: In some classes it may be necessary to explain this in another way; for example, "no such thing poetry.")	Possible responses: blue and green striped

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Ask each student who volunteers to contribute an idea for a "not usually" thing. Write responses on exercise sheet.	Examples: a pizza singing a dog quacking
Read other children's "No Such Thing," poems and show slides of them.	

EXPERIENCE

Encourage students to write their own "Not Usually" thing. It could be the one given orally.
Examples:

A vampire with no teeth.
A one legged, ten headed cat with blue polka dots
and he's orange.
A brown flower with ten legs.

Students may wish to share their poetry. The teacher can read the poems, and the children can identify their own poems if they wish.

The teacher may write a "class poem" on the board. She should always list every response. After each child has contributed, she and the class can be more selective. If each child writes two or three, then he can be asked to choose the one he likes the most (or the one with nice sounds, feelings, or ideas).

- Bette Distler -

Examples:

No such thing as a purple dog.
No such thing as a green cat.
No such thing as silver cats.
No such thing as a brown alligator.
No such thing as a green puppy.
No such thing as a purple elephant.
No such thing as a red martian.
No such thing as the fattest man in the world.
No such thing as a green man.
No such thing as purple cheese.
No such thing as a green giant.
No such thing as a purple tree.
No such thing as a blue tree.
No such thing as a polka dot house.
No such thing as a red alligator.
No such thing as a green pumpkin.
No such thing as a blue tire.
No such thing as a square head.
No such thing as a monster purple.
No such thing as purple grass.
No such thing as a brown pencil.
No such thing as a light green robot.
No such thing as a green bear.
No such thing as green teeth.
No such thing as orange skin.
No such thing as seed apple.
No such thing as red streets.
No such thing as a ladder to reach the moon.
No such thing as red, yellow, purple and green rocket.
No such thing as red trees.

Mrs. Tarrant's Class

GRADES - KINDERGARTEN thru THIRD

MOONBIRD

OBJECTIVES

- At the end of this lesson the child will be able to:

  Have some awareness of relationships between people, especially brothers and sisters.

  Feel free to talk about or write down honest feelings.

  Understand that poetry is the natural outcome of expressing feelings.

EQUIPMENT

- 16mm projector
- Slide projector (optional)
- Projection screen

MATERIALS

- MOPPET Kit

  16mm film, "Moonbird," Grove Press, color, 10 mins., 1959

  Tray of "moonbird" slides--children's drawings (optional)

- Also:

  Writing paper and pencils

  Crayons

LESSON SCHEME

INPUT	INTERACTION
	Begin the lesson with a discussion about brothers and sisters. Ask: "Who has a brother or a sister?" "Do you have a cousin or a friend you see a lot?" Talk about some of the experiences the children will want to share.
Before showing the film, "Moonbird," explain that it has won an Academy Award and that the Hubleys (film makers) used the voices of their young children in the film. Ask the children to listen carefully because the boy is a baby and his speech is a little difficult to understand. (I usually give a demonstration of the younger brother singing loud and off key.)	
	Discuss with the children the brothers in the film: "How did they act toward each other?" "How did they seem to feel about each other?" "How do you feel about your brother or sister?" I often tell the class one of my experiences with my sister, who is 19 months older than I. For example: when she would babysit with me, she used to threaten she would leave me alone if I didn't do what she wanted. She would boss me around. This usually leads to discussion about bossy brothers and sisters. (The children are always anxious to know whether my sister did leave me alone. I reassure them that I was scared and did what she said.)

LESSON SCHEME (Con't.)

EXPERIENCE

The children are then asked to write about their brothers or sisters. The teacher can walk around the room and give help as it is needed.

When the children have finished writing, I read their works, always giving the option of leaving names off papers or not having work read aloud.

- Bette Distler -

GRADES - FIRST, SECOND, THIRD

THINGS I ONCE COULDN'T DO.... THAT NOW I CAN

OBJECTIVES

- At the end of this lesson the child will be able to:

  Be aware of his own growth.

  Express feelings about growing.

EQUIPMENT

- 16mm projector
- Projection screen

MATERIALS

- MOPPET Kit

  16mm film, "Whistle for Willie," color, 6 min., Weston Woods, 1965

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	I ask the children: "Can you think of something that used to be hard to do.... and is now easy to do?"	
	I usually give them an example by telling them that one of my sons used to be afraid of the vacuum cleaner.	
	After the children give a few stories from their own experiences, I ask them if they know how to whistle.	
	We go around the class, giving each a chance to whistle.	
Show the film, "Whistle for Willie."		
		After seeing and talking about the film, I ask the children to write about things that once they couldn't do.... but now can.

- Bette Distler -

I didn't know how to tie my shoe lace and now I know how.
Vaughn

I didn't know how to read and now I do.
Theresa

I couldn't draw good and now I can draw very good.
Cindy

I couldn't ride my bike and then my father was near holding onto my bike,
and I was riding down the street.
Robert

I didn't know how to do a puzzle and now I do.
David

I didn't know how to swim and now I know.
Greg

I couldn't swim and now I do. I like to swim and swim and this is what
I love and love and love so much.
Krissi

I didn't know how to write or do math. And now I do.
Greg

GRADES - FIRST, SECOND, THIRD

WHAT COLOR IS A HUG?

OBJECTIVES

- At the end of this lesson the child will be able to:

    Identify strong feelings.

    Identify colors and associate colors with certain feelings.

    Write about feelings and color.

    Be aware that each person is different and reacts and feels in different ways.

EQUIPMENT

- 16mm projector
- Projection screen

MATERIALS

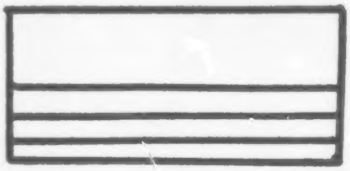
- MOPPET Kit

    16mm films,"Hailstones and Halibut Bones, Parts I and II," Sterling Educational Films, color, 6 minutes each, 1963 and book, "Hailstones and Halibut Bones" by Mary O'Neill, Doubleday Pub. Co., 1961

- Also:

    Pencils and crayons

    Primary story paper, 1/2 lines and 1/2 plain



LESSON SCHEME

INTERACTION

As soon as the children are gathered in a circle, I address them by name, using their name tags as a guide.

> "There is no one like Tony... or Judy... or Mary."
>
> "Did you ever put your finger in paint and put in on paper? What do you see?"
> The children have usually experienced this, and know it would be a fingerprint.
>
> "Do you know what I call it when you write your own feelings? That's a 'poetry print'!"

I continue the discussion, now relating feelings to colors:

> "Which can you feel more: 'I am happy today' or 'I am happy pink today'?"
> "Is there a difference between 'I am sad today' and 'I am so sad grey, purple today'?"

The children usually respond to the idea of color as a stronger description of feeling.

I add to the study of color and feelings:

> "I saw a fight outside your school today. Two boys were hitting and cursing. What color is a fight?"
>
> Answers are often: red, black, blue, black, yellow.
>
> "The baby is crying; the mother picks up the baby. What color is a hug?"
>
> I accept all ideas. Colors mentioned are usually white, pink, gold.

I ask the children to close their eyes and to see a color with an object or person in that color.

Each child in the circle takes his turn and explains what he has seen; examples will be such things as "a red car," "a purple boy."

INTERACTION (Con't.)

I call attention to the fact that all the answers are different because the children are all different.

Very often a child will disagree by saying, "But twins aren't different."
I answer:

> "They may look the same, but they don't feel or think exactly the same about everything. Everyone is special! There is no one like you."

INPUT

I tell the class they will see a film about color and encourage them to think about how they feel when they see the various colors.

Show the films,"Hailstones and Halibut Bones, Parts I and II."

EXPERIENCE

Students write down what they feel about any colors they choose in the film.

Ask them to share examples written down while they were watching the film.

Encourage the students to write their own color feeling poems.

Leave the book, Hailstones and Halibut Bones, with the teacher for future reference.

> As an optional experience, the children may wish to write their "poetry prints" in the shape of their fingerprints. An example of such work is included. The children may also make their fingerprint designs as an art experience.

- Bette Distler -

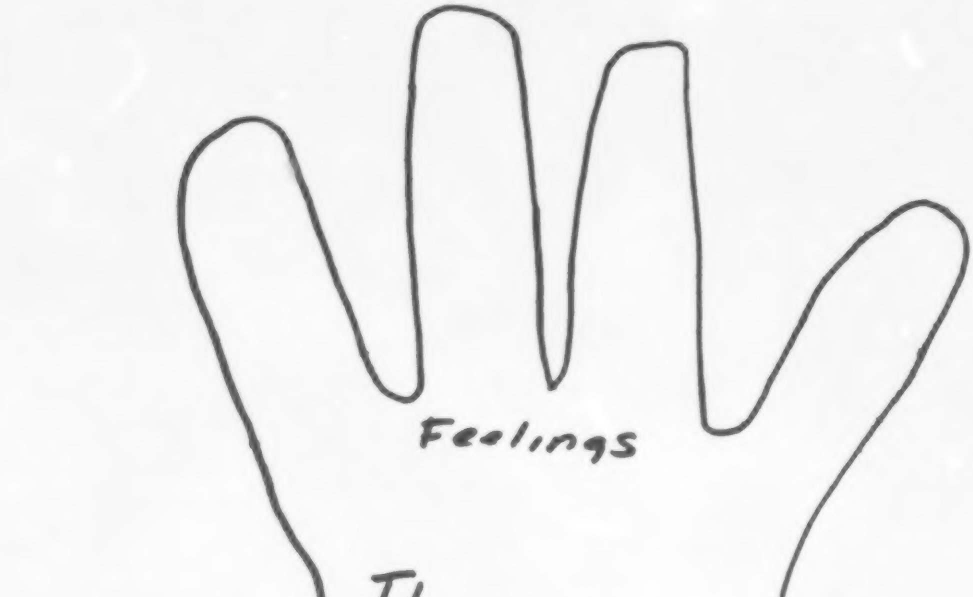
Examples from Dolores Hook's Fourth Grade, Claremont Avenue School:

Purple is a baseball game
when you're feeling beaten
also a grape when it's
    being eaten

Orange is opening your
    math book

Black is the school when
    I look at it,
    the darkest night,
    Halloween

Brown is a bat, hitting a ball
A headache is brown like a drum
Poetry in pink
My father is purple
Stripes is my mother
    because I don't understand
    why she always says no
Polka dot is riding a horse



Feelings

There are many
Kinds of feelings
Being sad and mad
do not feel good
But Joy does

GRADE - FIRST, SECOND, THIRD

BLUE AND YELLOW

OBJECTIVES

- At the end of this lesson the child will be able to:

  Experience the sensation of seeing and using blue and yellow together.

  Discuss openly his feelings about his friends.

EQUIPMENT

- Projection screen (roll of paper or wall if preferred)
- Two Carousel slide projectors
- 16 mm Projector

MATERIALS

- MOPPET Kit

  16 mm film, "Little Blue and Little Yellow,"
  McGraw Hill, color, 10 minutes, 1962

  Book: Little Blue and Little Yellow, by Leo Lionni, 1959,
  Astor-Honor, Madison Avenue, New York

  Two trays of slides of children's drawings

- Also:

  Paper and pencils

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show 16 mm film, "Little Blue and Little Yellow." Simultaneously flash slides of children's drawings on blue and yellow on either side of film.	Considering blue and yellow, as seen in the film, to be good friends, I use this idea as a basis for discussion: "How do blue and yellow feel about each other?" "How do you feel about your friends?" "Whom do you play with after school?"	Ask children to write their feelings about their friends during the discussion, if they wish.
		After discussion, children are asked to write "People I Play With" poems.
If necessary, read other children's poetry on friends, based on the friendship of blue and yellow.	Students may share poems with each other or ask teacher to read what they have written.	
Leave the book, Little Blue and Little Yellow, with the teacher so that she may read it to the class.		Note: This lesson may lead to discussion about the colors themselves, and poetry can be based on blue and yellow also.

-Bette Distler -

GRADES - FIRST, SECOND, THIRD

FRIEND POEMS

OBJECTIVES

- At the end of this lesson the child will be able to:

  Look inside himself.

  Use real feelings.

  Write poetry from real feelings.

  Talk about friends and their relationships, since this is his main world.

EQUIPMENT

- Record player

MATERIALS

- MOPPET Kit

  Record of "The Dream Keeper and other poems of Langston Hughes," Folkways Records & Service Corp., New York

- Also:

  Paper and pencils

LESSON SCHEME

INPUT	INTERACTION
I tell the children about one of my favorite poets, Langston Hughes. "Langston Hughes was one of the best American poets we ever had. He wrote his feelings about so many things--about being a black person growing up in America. He wrote about being a poet and about loving America and its music.	
I play record, "The Dream Keeper." I loved my friend he went away from me. There's nothing more to say. The poem ends, soft as it began I loved my friend.	Discuss friends and feelings about friends: "Tell me something about your friends." "Who can be your friend?" Children will mention classmates, mothers, baby-sitters, etc. "What do you like and dislike about friends?" Note: At this point, many say they do not have friends. We often discuss how to make friends. I place great emphasis on trust in the discussion and never make judgments on what is said. If they speak of pets as friends, I often ask them to consider people-friends in the writing they will experience later in the lesson. I point out that the poem says, "The poem ends soft as it began." "How does it end and begin?" A child will point out, "I loved my friend?" I ask whether this is a "soft" line. We discuss what might be a "hard" line--for example, "I hated my friend."

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	"Have you ever heard an adult say," "There's nothing more to say?" We talk about what that means. I ask: "How does a friend go away?" Children respond: "You have a fight." "We moved." "He dies."

EXPERIENCE

Suggest that the children write down their feelings about friends. After allowing sufficient time and giving help and advice where needed, read each poem as it is brought to you. If the child allows, these poems can be shared with the rest of the class.

- Bette Distler -

POEMS ON "FRIENDS" LESSON

My friend was good,
But she moved away,
I walked with her,
I talked with her,
I went over her house,
Almost every day,
She was fun to play with,
She went to Florida.
Since then I didn't see her,
Only in my letters.

-by Marina

My friend the rabbit died
of sickness. I cried because he
died. I got a new friend, he
looks the same. I named him David
like the last.

I wish I had a friend. I did
but he went away to
Newark and I didn't see him
all that time.

-by Sharlene

I like my friend
He ran away.

My friend is nice to play with

My friend got sick and got well.
My friend is a good friend.

-by Joseph

When you have no
friend you feel lonely and
you do nothing.

-by Scott

Where I used to live
We always used to trade
and give. But when I left
I didn't want to.

Now I have new friends,
I feel very happy.
But I'll never
forget my other friend
As long as I live.

-by Joe

My Friend is leaving
He is going away
I will miss my Friend
He is the only one I had.

-by Scott

GRADES - FIRST, SECOND, THIRD

WILLIAM CARLOS WILLIAMS (PLUM POEM)

OBJECTIVES

- At the end of this lesson the child will be able to:

  Be interested in William Carlos Williams as a person and poet.

  Be aware that poetry is in everything and everywhere.

  Write his own poem.

EQUIPMENT

- Overhead projector

MATERIALS

- MOPPET Kit

  Transparency of William Carlos Williams' "This is Just to Say," from Selected Poems by William Carlos Williams, New Directions Publishing Corp., 336 Sixth Ave., New York

- Also:

  A bag of plums for the children to keep and eat (if possible)

  Paper and pencils

  A copy of the poem to give out to children at end of class with space on paper to make an illustration of the poem

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Introduce the poet William Carlos Williams with a discussion about his medical profession and his second career as a poet. "Does everybody here go to the doctor? Does he take care of children?" "What do you call a children's doctor?" (Someone may know the title 'pediatrician'.) "Does anyone know where Rutherford is? "I know a pediatrician who lived in Rutherford. What else do you think he did?" Allow the children to speculate until someone arrives at the idea of his being a poet.	
I tell the class about W.C.W.'s habit of coming home each evening after his appointments were over and writing his thoughts and feelings before bed. I emphasize the fact that anyone--a mother, a policeman, a secretary, can also write his feelings and be a poet.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
I tell the children that W.C.W.'s belief was that American people who write poetry should sound like themselves--writing about anything that is important to them. This can include sneakers, stomach aches, broken pens, etc.	The children will discuss other possible ideas that are important to them.	At this point, I sometimes distribute plums for the class to touch, smell, eat.
I set the scene for the poem I will project. "One night, after taking care of the children in the office, William Carlos Williams came home. His wife was asleep. Before he went to bed, he went to the icebox for a snack. This is what he wrote:"		
Project the transparency of the plum poem.		The children read the poem with me. They are excited because the words are simple and they are happy; they can read them.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
I have eaten the plums that were in the icebox		Read the poem with the children a few times, sometimes taking turns or reading in unison.
and which you were probably saving for breakfast	Discuss the poem with the class. "Does it seem like a note to his wife as well as a poem?" "Do you think he enjoyed them?" "How do you know?" "What does the word so do for the meaning of the poem?"	
Forgive me they were delicious so sweet and so cold.	Say with me, "so sweet and so cold".	
Note: By connecting similar things... eating, kitchens, iceboxes, the possibility of poetry is everywhere... in everything.... it is just a question of seeing it there.		
	The children usually want to talk about the idea of writing notes before they apply themselves to the task.	
	They ask such questions as: "Can I write, 'Hey, Mom, what's for dinner?'"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	I suggest that they include their feelings in the note. It is a good time to reemphasize that poetry is an expression of feelings.	I suggest that this is a "note poem." Perhaps each child would like to write a note to someone he cares about. The children write their notes, coming to me for advice and suggestions. Often I choose the part that is especially good or suggest that they add feelings to their notes. When all have finished, I read them to the class, not using names unless a child wishes to identify his work. - Bette Distler -

Dear Mom,
I know you want me to come
right home after school
but I am going to Steve's house.

Dear Gail,
Do you know those lifesavers
you gave me the other day?
They were delicious
and so fruity good
that I just had to say, today,
thanks.

Dear Mom,
My feelings are about you.
You are so kind, nice, and
very pretty.
I'm very glad you are my mother.

Dear Dad,
I have lost your book
Just to let you know
I have got a new
Book for you. I hope
you are happy with it.
Just that I am not
too smart so I am
going to go and
Learn a lot more
So I will not lose
it again.

You are cute
I have a lot of feelings
For you.
I have dreams about you.
Now you are my best friend.

I like your sneakers
Your color blue
When are you going to come
over?
I wish my sneakers were
blue.

How is your cat?
Is she scratchy?
Does she jump on the sink?
How is your mother?
Do you love her?

GRADES - FIRST, SECOND, THIRD

CROW BOY

OBJECTIVES

- At the end of this lesson the child will be able to:

  Be more aware of other people's feelings.

  Understand how it feels to be the "outsider."

  Be aware of the difference it makes in a child's life when other people begin to care and respect his abilities.

EQUIPMENT

- Projection screen
- Two slide projectors

MATERIALS

Two carousels of slides--illustrations from Crow Boy by Taro Yashima, Viking Press, 624 Madison Avenue, New York

LESSON SCHEME

INPUT	INTERACTION
	"Have you ever been called names?"
	There is usually a unanimous response to this question. All sorts of names and sayings are released.
	"Have you ever called someone else a name?"
	This brings a somewhat different response.
	I tell the class that I remember calling someone a name when I was about their age. I remember how hurt the person was and how ashamed I was for causing pain.
	I share with them another story (that is also universal). My sister, older than I, called me a name and, because I valued her opinion, I believed what she said was the truth.
Project the two trays of slides from the story, Crow Boy. I tell the class that the slide on the left projects the boy's physical environment--his class, his route to his home, his desk.	
The slides on the right give us a picture of his thinking and his feelings.	"Do you have 'inner' or 'outer' things going on all the time?"
	As the slides progress, we talk about the story, which the children have already read (or had read to them).
Project each pair of slides and and allow discussion on them.	"Do you like the first teacher Chibi had?"

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	The children are always amazed that Chibi has gone on like this in a state of isolation for five years.
	"How does the new teacher differ?"
	We talk about giving people a chance, and how you can find out some very important things when you do.
	"Is each of you good at some special thing?"
As the children tell me what they can do well, I list the items on the board.	
	"How did it make Chibi feel to be able to show how well he could do his crow calls?"
	"Do you think Chibi could have helped himself more than he did when the children were mean to him?"
	We discuss people who allow others to be mean to them. They talk about their friends, about other children on the playground whom they are afraid of.

EXPERIENCE

I ask the class to write about how they have felt--either being called a name or having called someone a name. They may wish to write on some other idea that occurred while we were discussing Crow Boy. Another example might be--How it feels not to have good friends.

- Bette Distler -